

The School Musician

January
1959

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(Story on Page 34)



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121 Delc
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January,

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The School Musician

Founded in 1929

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A magazine dedicated to the advancement of school music — edited for music directors, teachers, students, and parents. Used as a teaching aid and music motivator in schools and colleges throughout America and many foreign countries.

Vol. 30, No. 5

January, 1959

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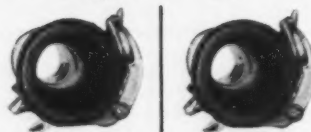
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"They Are Making America Musical"



Al Stodden of Fort Wayne, Indiana

Member, American School Band Directors Association

"I enjoy school music work very much. I enjoy it because of the vitality and energy with which high school students develop themselves and their musical interests. By these associations, I find myself with a greater desire to do my job better", says Mr. Al Stodden, an Active Member of the American School Band Directors Association, and Instrumental Director of the Central High School in Fort Wayne, Indiana.

Mr. Stodden started his musical training while attending the LaSalle-Peru, Illinois Public Schools. During this period he became a proficient instrumentalist. After graduating from the LP High School, he went on to take his B.M. Degree at the famous Vandercook College of Music. It is here that his desire to become a successful instrumental conductor became known. He went on to take his M.S. Degree at the Indiana State Teachers College. After graduation he started teaching in Western Ohio. He was never satisfied with mediocre performances. His students admired his insistence on near perfection. Today, hundreds of his former students are using his teachings in their daily vocational work.

His bands, ensembles, and soloists have always rated high in district and state competitions. He is extremely proud of his wonderful little family. He believes that a father should be a pal to his son.

Though busy with local community affairs in addition to his regular schedule of teaching and musical responsibilities, he still finds time to enjoy his hobbies which consist of gardening and vacationing at nearby lakes. He is proud too, to be one of the pioneer members of the important American School Band Directors Association. It is with great pleasure that the Staff of THE SCHOOL MUSICIAN presents Mr. Al Stodden as a man who is truly helping in the wonderful work of, "Making America Musical."



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Carl Fischer Div. Has New "Tri-Pack" Case



Buffet Crampon & Cie, division of Carl Fischer, announces the introduction of a new "Tri-Pack" Saxophone, Clarinet, and Flute case.

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The cases are covered in scuff-proof, ginger Dupont Fabrilite, and fully bound on all edges. Two leather handles afford easy carrying. Solid brass hardware — including the rivets — does away with rusted locks and hinges.

New Leblanc Band Folders Feature Warm-up Chorale

The attractive, new Leblanc Band Folders are sure to be the "director's choice", for they feature a special warm-up chorale by the eminent conductor and composer, Dr. Lucien Cailliet, Musical Director at Leblanc.

This new chorale is pitched in a favorable register with its melodic contents moving within short intervals. In recent testing it has proved to be

extremely effective. Dr. Cailliet has felt the need of this for some time and has a great amount of confidence that this will be of aid to band directors.

The new band folders are in a red and blue design, with photos of the Leblanc artists on the inside. As an added feature, the folder includes ten handy tips on how to make a better and happier band.

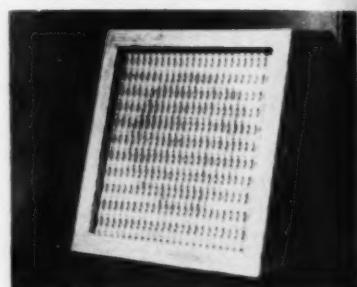
Bobby Hackett Meets Getzen Bb Slide Trumpet



Bobby Hackett (r) admires the new Getzen Bb Slide trumpet as Don Getzen, Vice President looks on.

On a recent playing engagement in Wisconsin, Bobby Hackett was introduced to the new Getzen Bb Slide Trumpet. While he had never played such a horn before, it made an immediate hit with him — "It's terrific," said Hackett, "every cornet and trumpet player will want one." He expressed surprise at the instrument's clear tone and intonation, as well as its ease of playing. "And how you can sell it for only \$19.95 is a complete mystery to me," said Hackett to Don Getzen, Sales Manager of The Getzen Co. Hackett left Wisconsin saying he expects to have his new Getzen Slide Trumpet on the stand with him wherever he goes, "for those new effects that are impossible with any other instrument." Complete information from The Getzen Co., Elkhorn, Wis.

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Selmer Prepares Educational Aids Brochure

H. & A. Selmer Inc., manufacturers of woodwind instruments, has just published a brochure outlining in detail the booklets and materials prepared by Selmer as educational aids for band directors.

In an introduction to the brochure, Nilo W. Hovey, Selmer Educational director, states that "because Selmer's principal service to music education is the making of fine instruments, the materials in the folder are designed only to supplement, not to replace or duplicate, materials already available from the many excellent publishers specializing in the field."

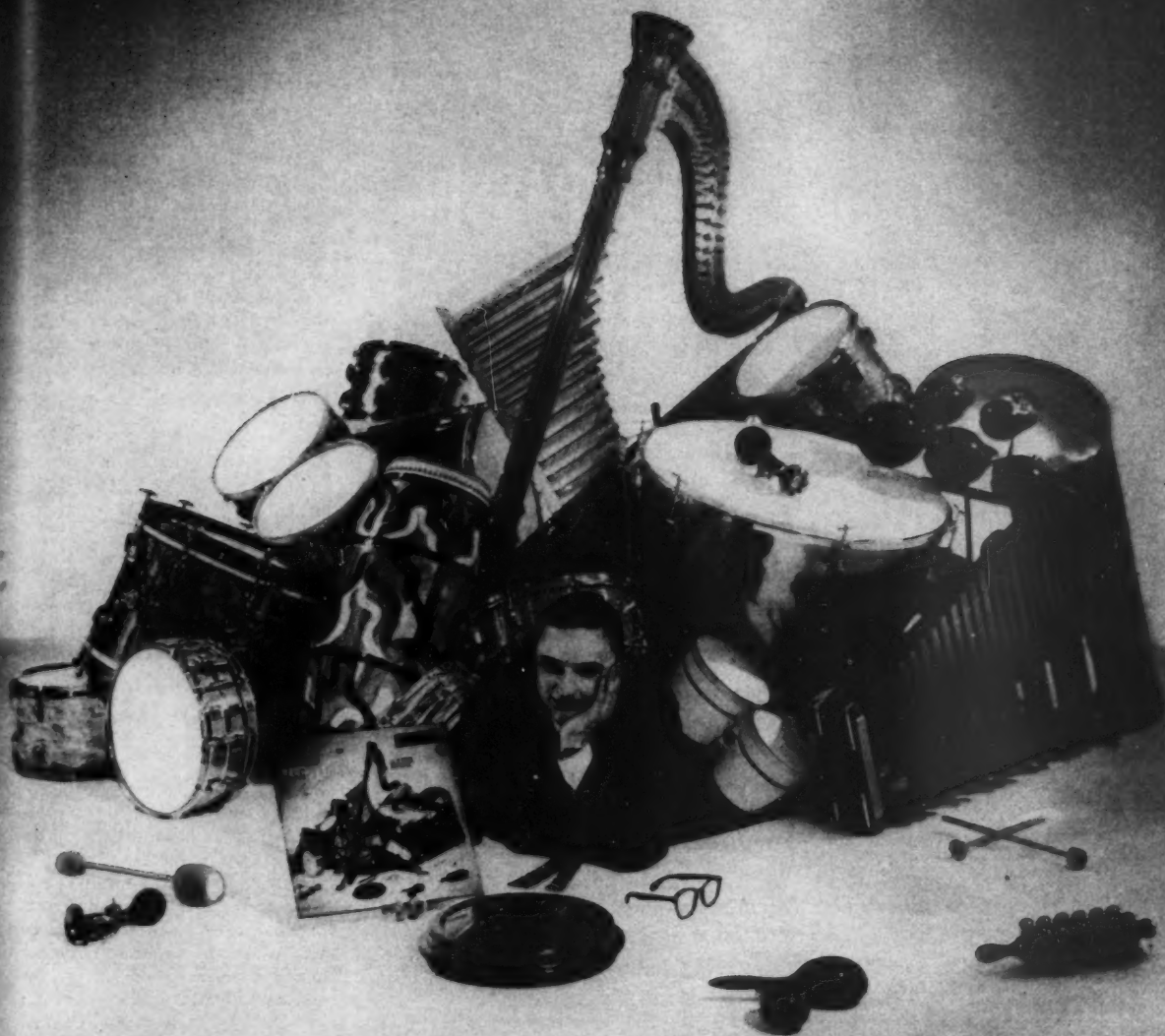
In addition to such standard teaching aids as the Selmer Band Manual, among the most widely used of all texts for band, the brochure features



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Samples of all the materials listed, except the recording, are available on request to all school band and orchestra directors. For copies of the brochure, address H. & A. Selmer Inc., Elkhart, Indiana.

Martin Band Expansion Program Shows Results of Sound Planning

"A few years ago" points out Robert Stahr, President of Elkhart's Martin Band Instrument Company, "we outlined a long range expansion program that is now running along right on schedule. Two things guided our planning" he emphasizes — "one, our more than half century history and recognized leadership in this field. Secondly, our faith in the continuing growth



Robert Stahr, Martin Band Instrument Co. President, outlines company expansion program.

and prosperity of the band instrument industry and the influence of a rapidly growing population with increased emphasis on music education."

"Our expansion planning was based on modernization of our present physical plant plus increased manufacturing area. When the program is completed we will have increased our production capacity by more than one third. The new addition now being erected on the east side of the main factory, and another addition to follow, will add approximately fifteen thousand square feet of area and will permit us to realign our manufacturing into a straight line production flow. At first the new building will house the engraving, lacquering, storage and shipping departments.

In-Plant Modernization

"Prior to the construction of this new addition," Mr. Stahr explains, "we decided to complete a modernization

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- ★ DUKES OF DIXIELAND — Frank and Fred Assunto
- ★ UNIVERSITY OF WISCONSIN — Five star trumpeters under Ray Dvorak
- ★ CBS-TV CHICAGO ORCHESTRA — Louis Panico, Joe Silvia, Warren Kime
- ★ SKITCH HENDERSON — Doc Severinsen, Yank Lawson
- ★ LOUIS (SATCHMO) ARMSTRONG

program within the present plant. Although outwardly not visible, a great deal of time and money has already been spent on in-plant improvement and this phase is now practically completed. For example, we have completely renovated our air handling equipment and installed new, modern machinery. To accomplish this important air cleansing operation satisfactorily it was necessary for us to erect an entirely new plant addition. This was done and then a large water-wash unit was installed. At the time Martin planned the installation of the air handling equipment for the buffing and polishing departments equal attention was given to another air handling improvement in the branch-making department where the complicated contours and bends for the larger brass instruments are made. To accomplish this improvement satisfactorily an entirely new department was designed and a completely new duct system installed. Area for this department was created by first adding a new addition at the rear of the plant to house raw inventory and a receiving dock.

"Now that our expansion program is moving along so well," adds Mr. Stahr, "we want to give credit to our Vice President and Plant Manager, E. J. Gillespie, who has handled much of the over-all planning and supervision of this work."

Expansion To Continue

"The fine reputation enjoyed by Martin throughout the world is an enviable one," adds Mr. Stahr, "and the excellent progress proved by the on-time schedule of our expansion program is our way of strengthening Martin leadership. The Martin Company products cover a wide range of instruments that run from the tiny piccolo trumpet through saxophones, clarinets, cornets, trumpets, trombones, flugel horns, alto and baritone horns, also Sousaphones and top and side action recording basses and tubas.

Spectacular New Rogers Catalog Just Released

The new Rogers 60-page catalog, devoted exclusively to drums, outfits and drum equipment has just been released by Jos. Rogers, Inc., Cleveland 15, Ohio.

Prominently featured in front and back sections are exclusive new line of Rogers Drum Attachments. The inside front cover features the Swiv-O-Matics... while the inside back cover presents the Knobby Units.

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Coordinated by David Kaplan

Music Department, West Texas State College, Canyon, Texas

Reviews by D K

Tamerlane, by Frank Erickson,
Bourne, FB 8.50, SB 12.75, 1958.

Fifth in the *Contemporary Composers* series is this interesting work. The opening slow, forceful 4/4 theme is the germ of the composition. It is later transformed into melodic grace. The work has many changes of metre and several changes of tempo and mood. The harmony is interesting, reminiscent of the composer's other works. The ranges are not excessive and the printing is large and clear. Class C bands need not complain any more about a lack of literature. Suitable for Class C.

Ballet Song, by John Cacavas, *Bourne*,
FB 7.00, SB 10.50, 1958.

The number is sixth in the publisher's *Contemporary* series. The music opens in a bright 2/4 (C). The 4/4 section is slower (Andante) and more lyric. The composition is short and just the thing for that program contrast. The printing is unusually large with practical ranges employed. Nice Class C.

Procession & Interlude, Frederick Miller,
Sammy-Birchard, FB 10.00, SB,
15.00 1958.

Is it possible to write decent music without using excessive ranges? The answer is certainly yes. We have seen some very nice things in the past few years — interesting harmony, interesting rhythm — and in ranges that can be attempted by Class C bands on up. Such is the case with this number. The ranges are only conservative; the cornet reaches to only an a, the clarinet to high Eb. The first part is moderate in F with metre changes, 3/4, 2/4 etc. The music has a contemporary flavor. Brass are important in the sixteenth triplets. The slow march is interrupted by a more lyric section, 3/4 in Eb. The music is milder and more flowing. The first part returns again to close the music. Nice sounding music with a contemporary flavor. Class C.

Hartshorn, by Paul Whear, Sammy-
Birchard, FB 10.00, SB 15.00, 1958.

Publishers should send all complete
band arrangements for review direct to
Mr. Kaplan.

Winner of the 1958 Oshkosh Wisconsin High School Band Contest the number proves again that music need not be terribly difficult to be decent. The title is derived from an original chorale melody and appears throughout the composition in various forms. The music opens slowly, 3/4 in Eb. The first twelve bars seem to act as introduction to the cornet entrance with the melody. Oboe and clarinet take the theme a bit later. The chorale is stated more clearly at the slower 4/4 section (still Eb) where oboe, cornet and clarinet carry the lead. Very pleasant music, interesting, and sure to catch the eye of the Class C band director. Instruments in moderate ranges, no difficulties.

Passacaglia, by Cyril Scott, arranged
by Robert Leist, *Galaxy Music Corp.*,
FB 6.00, SB 7.50, 1958.

Following the publisher's *Jubilation Overture* (Robert Ward) is this lyric number. The music begins Allegro, 4/4 in F minor. The eight bar theme (Turn to page 48)

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MARCH OF THE PREFECTS	Reed	65	*TWO SIMPLE ORIGINAL PIECES	Woodhouse	1
*MINUET AND TRIO	Woodhouse	60	1. Slow Gavotte	2. March	
A MORNING SONG	Woodhouse	59	TWO SIMPLE PIECES	Woodhouse	5
ROSEBUD, Valsette	Woodhouse	58	1. Minuet	2. Valse	

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CLOWN'S DANCE	Woodhouse	17	1. Good Christian Men Rejoice		
*THE CURTSY, Minuet	Perry	54	2. God Rest Ye Merry, Gentlemen		
*EASTERN DANCE	Woodhouse	34	3. Hark! The Herald Angels Sing		
FOLLOW MY LEADER, Humoresque	Woodhouse	37	THREE ENGLISH MELODIES	arr. Woodhouse	2
FROLIC	Woodhouse	57	1. Drink to Me Only With Thine Eyes		
*HAPPY DAYS	Reed	79	2. Oh Dear, What Can the Matter Be		
*LITTLE NORWEGIAN SUITE	Hansen	4	3. Home Sweet Home		
1. The Herd Girl's Sunday			THREE IRISH MELODIES	arr. Woodhouse	9
2. An Awkward Song			1. The Londonderry Air		
3. Halling-Rotman's Knut, Dance			2. The Last Rose of Summer		
A LITTLE ROMANCE	Woodhouse	19	3. The Minstrel Boy		
MELODIES FROM "CAVALLERIA			THREE SCOTISH MELODIES	arr. Woodhouse	6
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RONDOLETTA	Woodhouse	61	THREE WELSH MELODIES	arr. Woodhouse	3
ROSEMARY, Stately Dance	Woodhouse	43	1. The Ash Grove		
SICILIAN DANCE	Reed	74	2. All Through the Night		
*STATELY DANCE	Reed	63	3. Men of Harlech		
*A STATELY MEASURE, Minuet	Woodhouse	48	TRADITIONAL RHYMES	arr. Bessell	35
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THREE CAROLS, Part 1	arr. Bessell	14	TWO SONGS	Beethoven	71
1. While Shepherd's Watched			1. Love Song		
2. Good King Wenceslas			2. Creation Hymn		
3. The First Noel			*THE VALIANT KNIGHT, Slow March	Woodhouse	41

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AVE VERUM CORPUS	Mozart	33	MELODIES FROM "ROSENKAVALIER"	R. Strauss	72
BARCAROLLE FROM "TALES OF HOFF-			MERRIMENT	Grey	42
MAN"	Offenbach	25	MINUET	Haydn	77
EMPIRE DAY, Selection No. 1	arr. Woodhouse	30	ON WINGS OF SONG	Mendelssohn	51
EMPIRE DAY, Selection No. 2	arr. Woodhouse	31	THE OWL	Reed	78
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*FIVE WALTZES	Schubert	69	*PROCESSIONAL MARCH	Woodhouse	12
A FOLK DANCE RONDO	Doe	73	THE REVELLERS	Perry	68
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*GAVOTTE FROM "MIGNON"	Thomas	24	THE "SURPRISE SYMPHONY"	Haydn	44
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By James Sewrey, A.S.B.D.A.

Percussion Instructor, 5891 Broadmoor Drive, Littleton, Colorado

ORGANIZING AND DEVELOPING THE PERCUSSION ENSEMBLE

The concert percussion ensemble, though not new, has recently come to the fore front as a musical medium for aesthetic expression, performance and listening. Since the turn of the mid-twentieth century the possibilities of the concert percussion ensemble has been in rapid development. Numerous compositions have been written and performed. Recordings are numerous too. Instruction in methodology and techniques have considerably improved and furthered percussion performance.

In the past, concert percussion ensemble performance was left to the professional as he was the only one capable of performing the compositions written especially for the concert percussionist. And too, it was the professional musician who was doing the writing. Men like Mihaud, Hindemith, Stravinsky, Bartok, Chavez, etc. Also true, at the same time, was the fact that what ensembles that were being written for performance, were for the drum corps rudimentalist, written by men from the rudimental ranks; an outgrowth of the military calls and cadences. Now, today, because of the insistence of a few professional music educators, who are directors of symphonic groups, and because of the burning desire on the part of some percussionists to do more than perform as a drum corps rudimentalist, there has developed a greater availability of concert percussion ensemble literature. The thinking is more in terms of musical sounds and phrase line rather than rhythmic pulsation of developed rudimental patterns. It must be mentioned however, both the concert and the rudimental ensemble have their place in the performance and instruction of percussion and if handled properly can be an all enjoyable and satisfying experience

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for all who instruct and participate.

For all too long of a time now the percussionist has been relegated to the background with no inducement for study nor for performance, and mainly because there has been no motivation, incentives, nor any guidance. Now, more than ever before we have materials written for all levels of percussion endeavor for numerous mediums, and too, recordings, clinic advise, numerous information at our disposal and still there is a lethargy among percussionists and in performing groups. What then is needed? *A sincere interest in percussion and an understanding of percussion.*

Organization

Organization of the percussion ensemble should come from the mutual interests of the percussion members assembled, desirous and bent upon performance. If not, the music educator should provoke this interest and guide the young percussionist to participate in the percussion ensemble. This should be done for no other reason than to fulfill the philosophy of music education. The sole benefits of the aesthetic pleasures received from ensemble participation and performance by the student, warrants its inclusion in the instructional program; not to mention the development of musicianship, musical taste, increasing knowledge of playing techniques, and the development of a greater appreciation of music.

Motivation for interest in the percussion ensemble can come from numerous direct and indirect sources: (1) movies, (2) television, (3) the private teacher, (4) recordings, (5) "live" performances of other percussion ensembles, (6) sincere interest for more than the military type of duet, trio, quartet or quintet, (7) a photograph/s, (8) a programme/s of a percussion concert by some group, etc. At any rate, no matter what the motivator, interest will be greatest where and when there is percussion equipment that is available for experimentation and performance. Curiosity nurtures inducement.

The urge to know, what and how, is

(Turn to page 49)



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Woodwind Instructor, West Texas State College, Canyon, Texas

The Works of Gustave Langenus Part IV Old Classics

Included in this classification are four numbers from the older literature edited by Mr. Langenus. The four have been in the repertoire for many years and have been played on numerous occasions at contest and recital. We tend to shy away from such old numbers that have been played over and over again, many times badly. However, let us not forget that there is still much to be gained from the study of these old classics.

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numbers that have been played over and over again, many times badly. However, let us not forget that there is still much to be gained from the study of these old classics.

Erwinn Fantasie, G. Meister, Carl Fischer, 1.50, 1916.

This number has been performed at contests and recitals for over 43 years; it is still a valuable teaching aid. With cadenzas, melodic sections, and solid finger technique, the *Fantasie* offers good training. A long cadenza opens the number followed by a 4/4 Andante, then another cadenza. The printing of these cadenzas has always been noticeably small. A pleasant 4/4 theme is followed by a variation in sixteenth triplets; a polonaise based on the theme ends the work. Certainly the number is a "war-horse." It may not have the profundity of a Brahms sonata or the inspired hand of the Mozart Concerto. Still the *Erwinn Fantasie* has much to offer in interpretive playing and technique. Grade 5.

Fantasia & Rondo, Weber, Carl Fischer, 1.50, 1916.

Another old standby is this work of Weber, taken from the *Quintet* for clarinet and strings, the second and fourth movements. Actually, the arrangement for clarinet and piano is more than justified since the *Quintet* is little more than a solo for clarinet with string accompaniment. The clarinet part here follows that of the original. The *Fantasia*, an adagio, is slow and breathy, and requires control and fine phrasing. The *Rondo* calls for a good tongue and fluent fingers. The music remains a valuable solo. This edition is clear. It is rather interesting to compare editions. In some, the opening of the *Rondo* is slurred in the clarinet part; in others the passage is tongued. Here, the passage is tongued. Grade 5.

Concert Piece, Sobek, Ensemble Music Press, 1.50, 1936.

The Langenus revision differs somewhat from older editions. Langenus (Turn to page 50)

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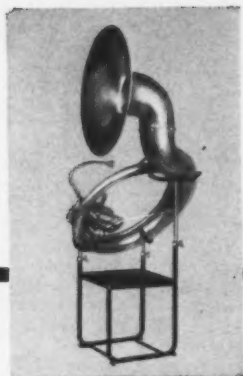
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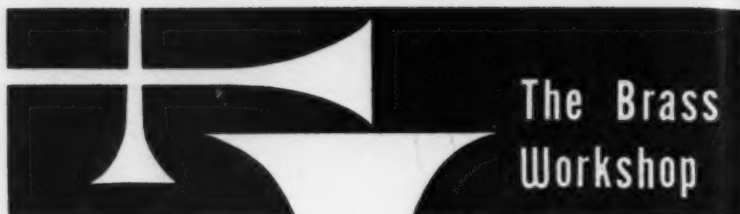
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By George Reynolds, A.B.A., C.B.D.N.A.

Director of Bands, Carnegie Institute of Technology, Pittsburgh 13, Pa.

It's All In The Sound!

The clues you need to correct and maintain a fine brass choir in your band and orchestra are to be found in careful analysis of the sound coming your way during rehearsal. It is essential that the director and/or teacher are alert for these clues and know how to prescribe the correction.

What Can The Sound Tell You?

Let's examine *tone quality*. It can tell you several things. It will tell you the quality and condition of the instrument; the nature of the breath support used by the player; the quality of the player's embouchure; the accuracy of the tuning slide and the aural accuracy of the player; the quality of the mouthpiece; and indicate the regularity of the player's practice.

Taking these items in order, it is the teacher's concern to determine what constitutes a good brass tone quality. Is a choice available? Most assuredly, this is the case. We can look to our leading symphony orchestras for illustration. Today, the orchestras are using the C trumpet almost exclusively and with good reasons. The conductors are demanding a more brilliant, edged, tone quality and the composers are demanding higher range of the instrument. The C trumpet is admirably suited to these purposes. The French orchestras use a bright, dry, crisp sound in their brasses but without great intensity or power. The German orchestras use a darker, broader sound and the British lie in between with a compromise. American orchestras are quite different and reflect their respective lead chair men and conductors. They are eclectic in European characteristics but each has individuality. The trend seems to be toward a very bright, hard sound coupled with great power of volume.

It is the task of the teacher/conductor to establish an aural concept of brass sounds suitable for his organization, see that his players hear and become acquainted with it, and find the instruments which produce it.

Most American instruments produce

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the large bore, darker sound which we have labeled German style. Several of the recent instruments available (new models) are brighter in the French style. British instruments are in use in bands in this country and give us a third choice of tonal color. I hasten to reassure the reader that it is possible to blend these instruments in many cases, and also, if a mixture of them is used indiscriminately, the problem of blend and matched quality is greatly complicated.

It is possible to modify the tone quality of your instruments by choice of mouthpiece. The tone quality of a large bore instrument can be made

(Turn to page 52)

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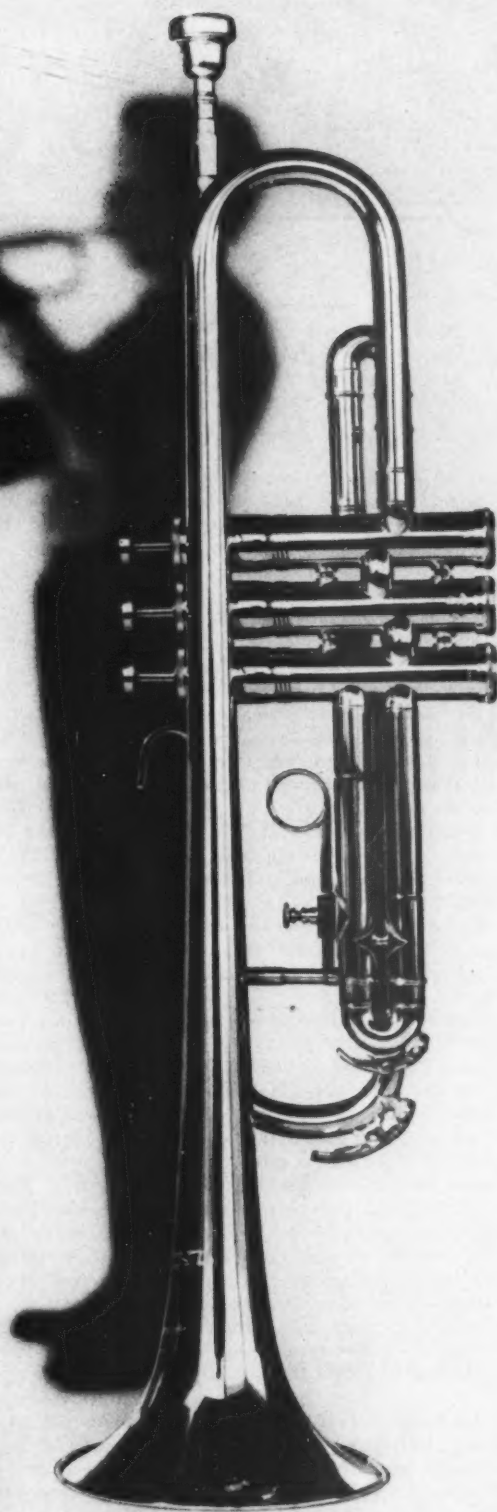


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Music In The Age Of Science-

Leading educational administrators and science educators place a high value on music's place in the curricula that will build tomorrow's scientific minds. They urge that budding scientists study music in order to broaden imagination and heighten mental discipline.

Dr. Hobart H. Sommers, assistant superintendent of Chicago's public schools, specifically recommends the study of an instrument for scientific students. Sommers says that learning to play a musical instrument develops at least six qualities:

1. Concentration
2. Coordination — eye-and-hand in most instruments, eye-hand-and-breath-ing in others
3. Mathematical precision — musical notation, timing and arrangement help an understanding of mathematical judgment
4. Perseverance — its necessity and benefits
5. Mental discipline — the student must obey the will of the composer and the group director
6. Teamwork and cooperation — the student who plays with a musical organization learns to fit in with others' efforts at the same time that he must perfect his own performance.

These qualities are a necessary facet of the scientific personality. So, too, is an artistic interest or hobby. Sommers feels that, "When the technical student learns only rules and regulations, his mind becomes static, scientifically dead."

Of 46 scientists and/or deans of technology institutes responding to a recent query by the American Music Conference, 32 (70 per cent) agree with Sommers that studying music aids in laying a foundation for the scientific mind.

Two-thirds of the scientists are

amateur musicians themselves and most of the remaining one-third have encouraged their families to study music — the children of 38 of 43 scientific families answering play instruments. Half these family groups are multiple instrument families, able to form up to six-instrument musical combinations within the individual family. And several children can play three instruments.

These families also enter into community music — one-third of the group questioned participates in community and school bands or orchestras ranging in size from 35 to 100 members.

Dwight W. Batteau, director of the laboratories in mechanical engineering and professor of electronics and instrumentation at Harvard University, sums up his feeling:

"We, as a family, enjoy music in all its aspects. It adds dimensions to living, and essential ingredients for health, personal and social development. It brings people together in pleasure, permits extended self-expression and communication — delights the ear, pleases the emotions, nourishes the spirit."

Batteau plays the piano, recorder and guitar and his children the violin, cello, piano and recorder, a compact family group that plays chamber and folk music during its monthly musical evenings.

In addition to the personal benefits of music, two deans emphasize its direct implications in scientific studies: John C. Park, dean of the University of Arizona's College of Engineering, remarks, "I am dean of a college of engineering and believe we have a larger ratio of amateur musicians in our college (engineering) than any other college has. Although the college of engineering is not the largest college on our campus it always has the largest

number of members in the university band."

The dean of another tech school, Walter J. Seeley of Duke University's College of Engineering, adds, "As a professor of electrical engineering I often advise engineering students to take courses in music. This is particularly true of those boys who study communication and transmission. Aside from the artistic development of the boy, it gives him some idea of what must be transmitted through lines amplifiers loud speakers, etc."

These scientists and educators comprise the entire range of engineering — civil, chemical, industrial, mechanical, electronic, power and electrical. Other fields of science — chemistry, physics, biology, medicine — also are benefited by attracting men of diverse interest, men with musical hobbies and backgrounds.

Several leading physicists are also avid amateur musicians. Among them, Dr. Edward Teller, credited as "father of the H-bomb" and now associate director of the University of California's Radiation Laboratory, relaxes at the piano — an antique that he calls "my only possession that I really like." He has carted it across the States several times during his scientific assignments.

Other musical physicists in the public eye because of their recent contributions are: Richard Feynman, professor of theoretical physics at California's Institute of Technology, who plays bongo drums and the "frying pan," a Brazilian percussion instrument; Julian Schwinger, professor of physics at Harvard, a music lover; and Claude Shannon, M. I. T. professor of electrical engineering and mathematics, who is a jazz addict.

(Turn to page 30)

Why
most
educators
recommend

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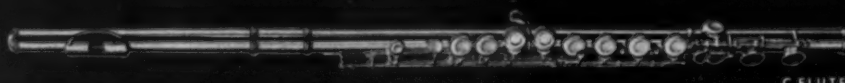
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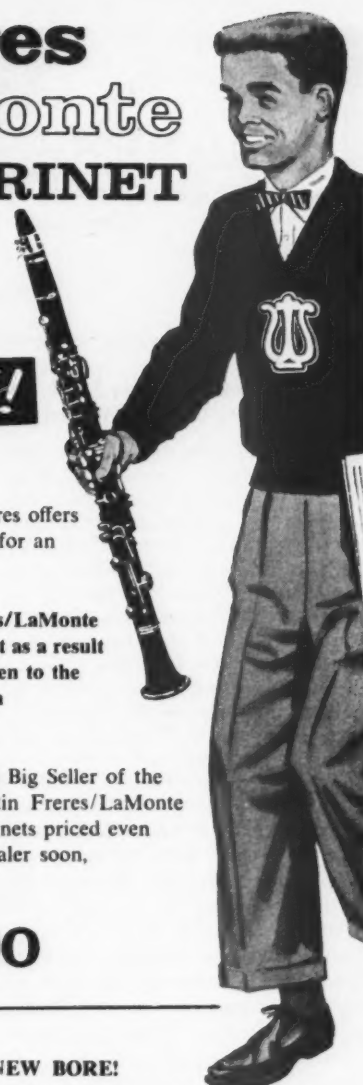
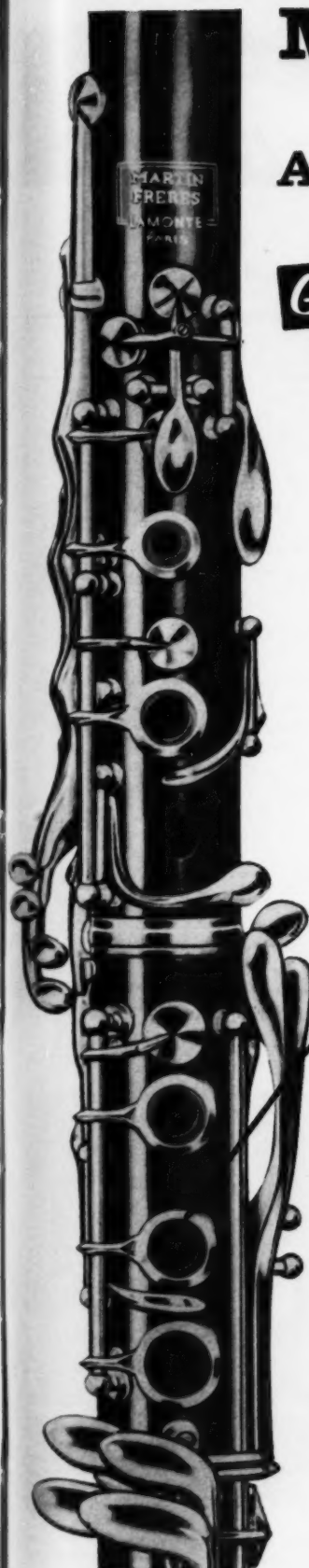
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By Arthur L. Williams, A.B.A., C.B.D.N.A.
A Section Devoted Exclusively to the
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

**New Manuscripts for Band
Submitted to CBDNA Divisions**

The list of new band manuscripts given below is a composite of those read at the several Division meetings held during last year, at which time the college band directors in each Division selected the numbers most worthy to represent that Division in the final selection session held at the National meeting in Urbana, Illinois last December. The list below indicates the position voted certain numbers as well as the Division in which each number was played. Those who attended the Urbana National meeting will know the one selected from all of these as the top choice nationally. For all others we hope to give this information on this page next month.

We salute these 25 composers for their contributions to the building of a better band literature. Exact information from the East and the West Divisions has made it impossible to list those composers who contributed in these two areas. In one division the directors felt that every number was outstanding this year while in an-

(Turn to page 63)

Composer	Title of Composition	Voted Division
1. BOWDER, S. L.	<i>Variations on a Plain Song</i>	NW
2. BUECHE, Gregory	<i>Vestiges for Concert Band</i>	(1st) SW
3. CLARK, Frederick H.	<i>Symphony for Band</i>	NW
4. DIETZ, Norman	<i>Three Sketches</i>	(3rd) NC
1. Call	2. Meditation 3. Adventure	
5. DONATO, Anthony	<i>Concert Overture (Feb. '58)</i>	(2nd) NC
6. FROHNE, Vincent	<i>Theme for Band</i>	NC
7. GLASGOW, William	{ <i>Prelude and Scherzo</i> <i>Suite for Concert Band</i>	S S
8. HARTLEY, Gerald	<i>July Overture</i>	NW
9. IRVINE, DeMar	<i>Reynard, the Fox</i>	NW
10. KECHLEY, Gerald	<i>Suite for a Decade (incomplete)</i>	NW
11. LEWIS, Thomas	<i>Mirage</i>	S
12. LUSTRE, Warren	<i>Portrait of a Small Boy</i>	S
13. McKAY, George Frederick	<i>Theme and Variations</i>	1st NW
14. McKay, Neil	<i>A Sketch of the West</i>	NC
15. MILLER, Fred	<i>Procession and Interlude</i>	NC
16. MOORE, Donald I.	<i>Oratory for Horn and Band</i>	2nd SW
17. MOSS, Earl	<i>South American Suite</i>	SW
1. Beguine	2. Rhumba 3. Fandango	
18. OLSSON, Phillip H.	<i>Symphony for Band (Jan. '58)</i> first movement	NC
19. SATTERFIELD, John	<i>March for Dignitaries</i>	S
20. STALVEY, Dorrance	<i>Piece for Winds and Percussion</i>	S
21. STEINQUIST, Eugene	<i>Jubilee Overture</i>	S
22. TYRA, Thomas N.	<i>Music for a Festival (Aug. '56)</i>	NC
23. WEIGEL, Eugene	<i>Tandem Toccata</i>	NW
24. WHITE, Donald H.	<i>Miniature Set for Band (Aug. '57)</i>	(1st) NC
1. Prologue	2. Monologue 3. Interlude	
4. Dialogue	5. Postlude	

(Continued on page 49)



CBDNA PICTURE OF THE MONTH: We salute this month Brigham Young University located at Provo, Utah where among the three bands is the Concert Band pictured here, and under the direction of Ralph G. Laycock. Brigham Young University is a private school with an enrollment of 9,800 students.

IN MEMORIAM



Dr. A. Austin Harding
1880 — 1958

"I shall pass through this world but once.
Any good that I can do; or any kindness that
I can show to any human being, let me do it now.
Let me not defer nor neglect; for
I shall not pass this way again."

Albert Austin Harding is dead. This is the material record that was entered on Wednesday, December 3, 1958. However, this is only a man made statement. Dr. Harding will never die. The spirit that he instilled in the hearts of his former students and countless admiring band director friends shall exist for generations to come. Many articles will appear in all types of publications telling of his accomplishments, honors, and characteristics. This humble writer could never put into words, that which he attained. Suffice to say that he was a great scholar, teacher, and gentleman. And now they are four . . . as he goes to take his place in that house, not made with hands, eternal, in the heavens Forrest L. McAllister

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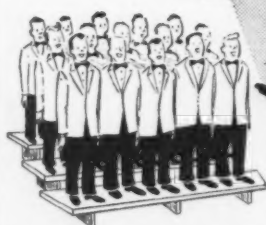
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The Choral Folio...

By Walter A. Rodby

Choral Music Director, Joliet Township High School and Junior College, Joliet, Illinois

MEET MR. BENNETT

I doubt if there is a band director in the country who hasn't sometime or other played or conducted a band arrangement by David Bennett.

Dave has made fame (and fortune) by writing for the average fair-to-middling band. He has been published by most all of the leading publishers of band music, and his compositions and arrangements have been around long enough to survive the easy-come-easy-go material.

Perhaps the secret of his success is his ability to make a piece sound "commercial," and for this he has often been criticized. But the purists have always been in the minority, and Dave is as popular today as he was twenty years ago.

Publishers of Choral arrangements and books should send all material direct to Mr. Walter A. Rodby, 819 Buell Ave., Joliet, Illinois.

Now what's this got to do with a choral column? Simply this: at long last, Mr. Bennett has given his attention and talent to writing music for choral groups. Recently two of his numbers have been published and you directors who know and like what he does with bands will scoop these up in a flash. Of the two new choral numbers just out, one is an original and the other an arrangement, both are scored for mixed voices with optional band or orchestra accompaniment; both are stunningly commercial, and bear the indelible Dave Bennett touch. Here are the details:

LAND OF THE LATIN, SATB, words and music by Dave Bennett. Published by Educational Music Services, Inc., 821 Foster Ave., Evanston, Ill. SATB book with piano accompaniment and set of Latin American Rhythm parts, 50¢. Orchestra and band accompaniment available on rental.

LAND OF THE LATIN consists of four separate pieces all connected by short instrumental bridge material. Mr. Bennett has composed a rumba, a calypso, a tango, and a beguine, all with original words that sing about the fascinating rhythm of this type of music.

Band or orchestra accompaniment is available on rental, and a set of percussion parts for the Latin American rhythm instruments is included with each SATB book. Each number is different and captures the Latin American style. The Tango is a lovely duet for soprano and baritone.

If you are looking for an easy, sure-fire, scintillating concert closer for chorus, with piano accompaniment or optional band or orchestra accompaniment, investigate this number. The publisher won't send you a free copy, but it will be a mighty wise fifty cent investment to order a copy for a good look.

The second number is a new 10 min-

late concert version of the most famous of all operettas, *The Merry Widow*. Here are the details:

THE MERRY WIDOW, Concert version for SATB with Piano accompaniment. Music by Franz Lehar, text and arrangement by David Bennett. Published by Mills Music, Inc., 1619 Broadway, New York 19, N. Y. 85¢. Band and Orchestra parts available on rental.

The music of Franz Lehar has always been popular, and *THE MERRY WIDOW* is probably the most famous of all the operettas. The lilting, singable melodies have been a favorite with audiences and performers alike since it was composed.

Mr. Bennett has taken the most familiar of these melodies and welded them into a brilliant concert version that just about any mixed chorus could perform. The chorus parts are unusually easy and singable, with virtually no *divisi*. A new set of words contribute spark and vitality to the lilting music. Even the piano part is simple.

For a sparkling number that will add a happy ten minutes to any concert, you can't help but chalk up a winner with this one.

New Publisher

A new (at least new to us) west coast publisher has recently come to our attention with several interesting and well edited numbers.

The publisher is WALLACE GILLMAN PUBLICATIONS Box 8671 Grenshaw Station Los Angeles 8, California. We have written for more information about this company, but of this writing nothing has been forthcoming.

The numbers we have seen look like the work of someone who has had experience in the public school music field. The arrangements reflect a lot of know-how, and the general quality of paper, clear print, and good engraving also indicate the boss has had experience in the choral field.

Two arrangements, both SSA, that seem particularly good:

1. **WE STROLLED ONE DAY** (*Wir Wanderten*) by Johannes Brahms, arranged for SSA by Robert W. Gibb. Octavo #3500, 25¢.

2. **LORD, AT ALL TIMES** (*From Lauda Sion*) by Mendelssohn, arranged for SSA by Wallace Gillman. Octavo #3002, at 25¢.

New Junior High Book

Summy-Birchard has just issued two new Junior High School books that should meet with the approval of a great many teachers concerned with teaching vocal music at that level.

Written by three of the top music educators in the country, all from California, (Karl D. Ernst, Director of Music in the San Francisco Public Schools, Hartley D. Snyder, Head of the San Jose State College Music Department, and Alex Zimmerman, Director of Music, San Diego City Schools), these books will be a happy edition to one of the most difficult of all areas that concerns the music educator.

The book is designed for the Junior High School general music class — that phase of the music program at grades seven and eight which is required of the average student. A wide variety of activities is included, with main emphasis on singing unison and easy part songs.

The music is grouped around a few large ideas or "units." Some of these units are titled, *March! March! March!*, *Sing to The Lord*, *A Time for Celebration*, *Stars of the Summer Night*, etc.

The seventh and eighth grade books are similar in organization. Both are loaded with top-notch know-how and editing. A teachers manual giving detailed suggestions as to how to get the most use from the books is available at \$1.00. The exact title of the new books: **BIRCHARD MUSIC SERIES BOOK SEVEN AND BOOK EIGHT**.

The writers state at the beginning of the teachers manual, "What happens in the required music classes of grades seven and eight will in a large measure determine the level of America's musical culture."

Investigate this new publication for Junior High School general music classes. You'll be glad you did.

By the way, Summy-Birchard has also issued a new kindergarten book in this same series that those who deal with music for little children will be happy to see.

(Another new book for children has been published by Schmitt, Hall & McCreary Co., Minneapolis, Minn. It's called **SING WITH ACTION**, and it is full of action songs, musical games, and finger games, all with original music.)

New Operetta

Shawnee Press has just published an operetta called **THE EMPEROR'S NEW CLOTHES**, music by Harry Simeone with lyrics and book by Jay Johnston.

Any of you who know the Waring organization will recognize these names as practically charter members of this famous musical enterprise. For years Jay Johnston wrote most of the copy for the *Pennsylvanian's* many radio and TV performances, and Harry

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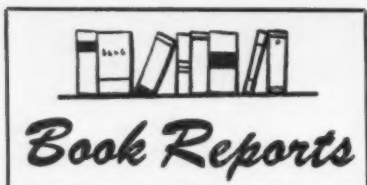
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appear on the lower line of the address on your wrapper, it means your subscription expires with this issue. Always check these numbers each month.

.....The Editor.

4 E. Clinton St. Joliet, Illinois



"Books That Help"

1. **THE HOME BOOK OF MUSICAL KNOWLEDGE** by David Ewen, 482 pages, Published by Prentice-Hall, \$4.95.

When one author can write more than 30 books about music, and still have more material to put on paper, it's a pretty good bet he knows a great deal about the person for whom the book is intended.

Perhaps this is author Ewen's greatest asset. He writes for the guy who knows little or nothing about music, and in his transparent and simple style, he exposes the fascinating and bewildering world of serious music in a way that just about anyone can understand.

In this volume — published several years ago — Mr. Ewen virtually attempts the impossible, and comes out amazingly well. Anyone who tries to put this much information in one book is going to have to tippy-toe over a lot of detail, but fortunately, Mr. Ewen knows what to include and what to leave out, that is, for the average person who has no desire to be a musicologist.

This book is divided into seven parts:

- Part 1 — The A.B.C. of Music, its History and Composers
- Part 2 — Choral and Vocal Music
- Part 3 — Music for the Stage: The Opera & Ballet
- Part 4 — Music for Solo Instruments and for Chamber-Music Groups
- Part 5 — Orchestral Music
- Part 6 — Music for Children
- Part 7 — A Glossary of Basic Terms in Music

A large part of *The Home Book of Knowledge* is devoted to special reference features that provide excellent basic information. These include:

- 1. A chronological table of the great composers
- 2. A brief biography of each of the great composers
- 3. A list of basic choral and vocal music
- 4. Description of 25 basic operas
- 5. Scenarios of 25 basic operas
- 6. A list of 100 basic orchestral works
- 7. A list of 100 basic works of instrumental music
- 8. A valuable Glossary of Basic Terms Used in Music.

If you want a book that has a little

bit of everything, a sort of do-it-yourself music appreciation kit, this book is the one to get.

2. **UNDERSTANDING MUSIC** by William S. Nowman, 302 pages, published by Harper, \$5.00.

Here is a fine text book for the advanced high school student or the serious college student.

The author states that the book is addressed to the layman who wants an introduction to music, but the average layman is going to need a bit more background before he can use this book to full benefit. However, the book is splendid for the student who has an opportunity to use it in a classroom situation.

Recommended for all high school and college libraries.

3. **PERSONNEL RECOLLECTIONS OF ARNOLD DOLMETSCH**, by Mabel Dolmetsch, 198 pages, published by the Macmillan Company, \$6.00.

Arnold Dolmetsch knew more about early music and the instruments that performed it than any living man. His whole life was devoted to research and explanation of this early music and the rather crude instruments on which this music was performed.

He was an expert craftsman, and with his great knowledge and skill, he rescued many of the early instruments from oblivion. The viols, lute, virginals, clavichord, and recorder all became better known because of the devotion of this great musicologist. His contribution to music history is unique and without his great energy and fantastic confidence in his work, the world of music would not be as enriched with the knowledge of ancient instruments and music as it now is.

Dolmetsch was a "difficult" person. He did not get along with people very well, and many thought him to be an old crank. But his unwillingness to compromise made him in many ways the great genius that he was.

For anyone interested in the early instruments and music, Mrs. Dolmetsch presents a vivid portrait of both the man and his art.

4. **INTRODUCTION TO OPERA** by Mary Ellis Peltz, published by Barnes and Noble, Inc., (*Everyday Handbook #262*) \$1.65.

A paperback guide book based on two other publications of the Metropolitan Opera Guild: *Opera Lover's Companion* and its magazine *Opera News*. Here are 40 favorite operas discussed by ten distinguished authorities, including plot summaries and titles of leading arias. Also a list of recordings. Excellent material for the opera lover.

The Choral Folio

(Continued from page 29)

Simeon's arrangements have been popular ever since he published his first one with Shawnee Press. Both are tops in their field, and they reflect all of this experience in putting together this new work.

The operetta is based on the well known fable of the vain Emperor who was bamboozled into ordering some "magic" new clothes from a group of thieves masquerading as tailors. It's a full two act operetta with the usual cast and chorus, optional orchestra accompaniment, and piano vocal-score (four hands).

You can get an "on approval" copy for 30 days examination by writing the publisher for it. That's Shawnee Press Inc., Delaware Water Gap, Penn.

Next Month: *More News and Views.*
W. R.

Music In The Age Of Science

(Continued from page 22)

Typical of other fields of science are:

Dr. Arthur J. Freeman, research chemist in the field of corrosion engineering for Standard Oil (Indiana), who plays French horn in the Chicago Heights Civic Symphony orchestra and writes the group's concert programs.

Earl Guisinger, an aircraft engineer, who used mathematical engineering principles in composing a hit tune, "Whither Thou Goest." He theorizes that a successful song combines good design, precise engineering and color harmony.

In addition to joining community groups and enjoying the individual relaxation afforded by playing, scientists band together in musical groups. Dr. Waldo Cohn, a biochemist with the Atomic Energy Commission at Oak Ridge, started musical evenings there that soon outgrew his home. The 65-member Oak Ridge Symphony Orchestra was founded shortly thereafter, composed almost entirely of scientists and their wives, a welcome relief from the tensions of working with atomic power developments. The scientific community's interest in music has also resulted in the founding of a professional music school and monthly chamber-music concerts such as the informal "coffee" concerts originated by such musicians as Dr. Alvin Weinberg, director of research at the Oak Ridge laboratory.

Do We Need a National Choral Clinic?

by Richard Jaeger

Choral Director Jefferson High School Lafayette, Indiana

"Next week we've got to get organized!" That is the caption underlying one of the delightful "Nebbish cartoons by a man who merely signs himself 'Gardner.' When looking at those poor, tired souls weighed down with lassitude, I had the feeling that the whole picture could be superimposed upon a photograph of high school and church choral directors. And it would fit perfectly! Next week we've got to get organized. Next week! It has been 'next week' for far too long. Next week has rolled into next year, into next decade, ad infinitum.

So here we are, caught in a web of our own making, and in the meantime, much of the quality of the work done in the United States by our choral teachers and directors has gone down, down, down, as Brahms and Goethe said it in "Schicksalslied," "to death and darkness below."

Now that I have painted such a gloomy picture, let me review the facts. True, not all of the work of high school choral directors is poor. Quite the contrary, in fact. A great deal of the work is of superior quality, some of it ranking favorably with a few of our professional choral societies here in America. But, a great deal of the work which is being done is of decidedly inferior calibre.

It has often been a bone of contention with me that so many people who are teaching vocal music admit, upon query, that they have really been trained in instrumental music. When they sign a contract for a music position in a small school, they often find that their duties will include vocal music as well as instrumental music. I do not mean to imply that the master of one must be the servant of the other. But, generally speaking, the average music director will be stronger in one than in the other. Often by the time the demands of the band are satisfied, too often the chorus suffers. There is a

great difference in the handling techniques of the human voice and the Bb trumpet, yet some of our music teachers handle them as though they were one and the same. As a consequence, many budding young singers who, after graduation, could take their places in the community choruses and church choirs find themselves voiceless, or other people wishing they were. Why? Often because their school music teachers did not know how to handle their particular problem, if they had one, or how to guide that voice correctly. A deplorable situation!

Why do we not do something about it? It is that choral people are a decidedly lazy lot? I don't think so. Instead, I feel that the issue has not been made large enough to jolt the guilty choral director, or perhaps the choral director does not realize that he is guilty.

I have a friend who judges frequently at various state vocal contests. She herself was an excellent choral director prior to her retirement a few years ago. She constantly makes this statement. "You wouldn't send a piano student to contest without his ever taking lessons, would you? Then why do you think it is permissible for a vocal soloist to go to contest without ever having had benefit of even one voice lesson?" I cannot satisfactorily answer.

Well, then, what shall we do? I must admit I do not have the panacea which will cure these ailments of the choral profession. But isn't it high time we gave some thought to the formation of a National Choral Clinic comparable to the Mid-West Band Clinic which is held each year in Chicago. I have heard many band directors say that this has been one of the most beneficial clinics ever to be developed. There new music is read, new techniques tried and studied, new teaching aids brought to the attention

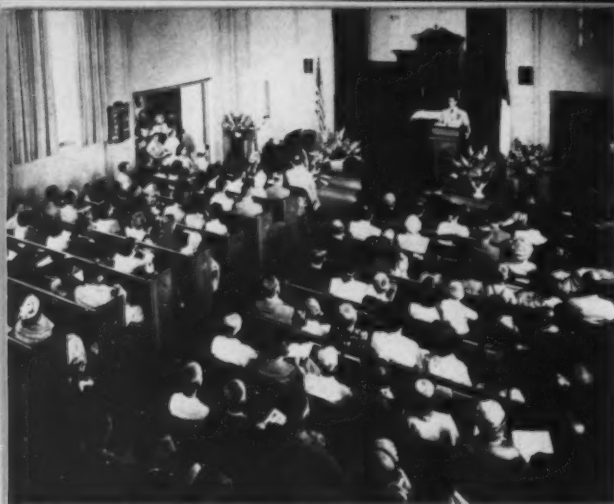
of directors, and a whole variety of helps presented. Couldn't we choral directors benefit from the same type of meeting?

Recently, I wrote an article proposing such an idea to the choral directors of my state. The response was certainly gratifying. A great many letters poured in offering help and suggestions for the formation of such a clinic. I am sure that there is an interest.

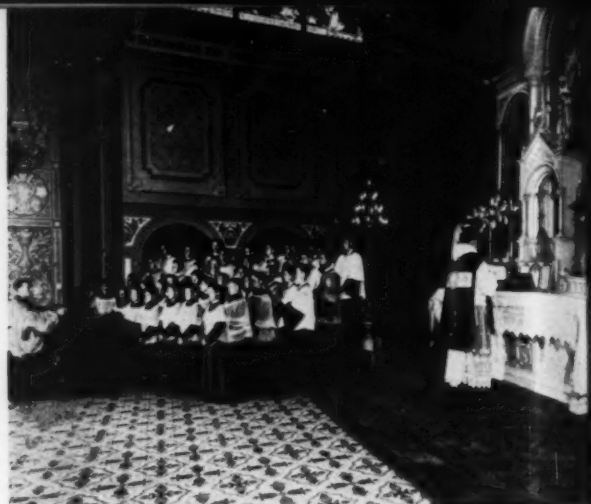
In March of last year, it was my pleasure to attend a clinic for choral directors. Margaret Hillis, director of the American Concert Choir and the Chicago Symphonic Chorus was the guest clinician. My only regret is that it was on a local level. Miss Hillis is an excellent clinician with suggestions which are practical to any phase and level of choral work. She has been instrumental in the formation of a service called the American Choral Foundation. This organization will answer questions on repertory, provide sources and publishers of obscure choral compositions, recommend pertinent books, articles and publications, and, in short, will provide the intent choral director or interested singer with information which often eludes the most persistent search. I was not aware until that time that this Foundation even existed. This, plus other bits of information, is the type of thing we need vitally in such a clinic. Incidentally, the address of the American Choral Foundation is: 250 West 56th St., New York, New York.

There always occurs, during the course of each year, a time when each of us feels totally inadequate to answer the questions which have a way of appearing abruptly. If, by our attendance at a national choral clinic, we can find the answer to just one of those questions, it might help to improve the quality of choral music in

(Turn to page 49)



The music of the organ precludes the worship service, and accompanies choir and congregational singing at Disciples of Christ, Coldbrook Christian Church, Cameron, Ill.



The boys' choir at St. Francis Catholic Church, Sacramento, Calif., sings for special service accompanied by the organ. The organ is important to all faiths.

The Organ And The Church

Organ music plays so vital a part in the beauty of the worship services of almost all religious faiths today, it is hard to realize that there was a time when instrumental music was not allowed in the church. It has been only three or four hundred years since man has had the kind of music and the kind of musical instruments he feels worthy of his devotion to God.

From man's very beginnings he has taken to song to express his peace and his happiness. He chanted to the warmth of the rising sun, and sang the words of a harvest ritual accompanied by crude instruments and drums while he searched for divine answers to the miracles of nature.

It was this very natural love and use of music in all phases of primitive life that caused music's temporary ban in the church.

Early believers — bent on establishing moral and spiritual standards based on their religious concepts — thought of instrumental music as the sensual sounds of pagans. Actually, most of the early music was played and sung for pleasure rather than for piety.

The fifth and sixth centuries found music in the chanting of the Mass in most of Europe. By the eighth century the contribution to liturgical music by Pope Gregory I established its permanence. The Gregorian chant, though

modified and developed through the years, is still considered one of the most beautiful of man's expressions in music.

But congregational hymn singing and the use of the instrumental music in worship were still a long time in the future.

Historians give many reasons for the exclusion of instrumental music from the early worship services. One was that as man accepted his belief in one God and formalized his way of worship, he associated music with heathen rites and festivals. Another was that early Christians were so persecuted that they had to hold their services quietly for fear of discovery and musical instruments would only have called attention to them. Still another reason is that there was no special religious music at all for instrumental use until about the seventeenth century.

The organ was developed for many centuries before it became associated with the church service. In fact, many other instruments were used for music in the church before the organ took its present place. The bass violin was frequently used in early American and some European churches for background music because of its dominance in rhythm and because it "fortified" the bass singers, balancing the usual predominance of sopranos.

Other instruments used were the pitch-pipe, the tuning fork, the flute, the hautboy (now oboe), clarinet and bassoon. Then came the organ, which has reigned in the church since.

Johann Sebastian Bach has been credited with doing more than any other man for the advancement of church organ music. An accomplished organist himself, he wrote more sacred organ music than any other composer. His organ music brought the richness and beauty of full orchestration to the church. He was one of the first composers to create instrumental music specifically for playing in the worship service.

In the sixteenth century many royal families had their own chapels at court. They prided themselves in the prestige of the court chapel and gathered prominent musicians and composers into their congregations. The court musicians provided instrumental music for state festivities and for divine services. From this period there are many scores of sacred music for the full orchestra. Bach, too, orchestrated many of his religious compositions.

The dual use of court musicians has been given as a reason for a slump in the use of instrumental music in the church previous to modern times. Richard Wagner, the great composer, himself a court chapel master in Dresden, explained that during this period

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sacred music tended to become theatrical and the blame was placed on the instrumental approach rather than on the fact that musicians and composers employed by the court were trained primarily in theatrics and festival music.

Handel, Bach, Mozart, Mendelssohn, Wagner, Haydn and Beethoven all composed music for the church that has grown in importance during the years. As the volume of sacred music grew, so did the desire for it in the churches.

One of the reasons instrumental music has flourished and grown indispensable to church music is that it strengthened and encouraged vocal participation of the congregation.

Early American worshippers resisted the adoption of the organ as background for the church service. The first movement toward the instrumental music in American churches began with the attempt of a Boston Puritan to donate an organ to his church in 1713. It was not accepted by his church but was used in King's Chapel in Boston. This was the same organ that fascinated young Benjamin Franklin and sounded the dirge for George Washington.

By 1790 the Puritan church that had refused the organ purchased its own. In the order in which they accepted the organ into their church services, the first New England churches to expand instrumental church music in America were:

1. King's Chapel, Boston; 2. Trinity Church, Newport; 3. Trinity Church, Boston; 4. Christ Church, Boston; 5. St. Peter's Church, Salem.

The first church organ in the new west was set up in the Presbyterian Church, Cincinnati, in 1837.

Pianos in Sunday School rooms and church nurseries are now "standard equipment" and one of the first purchases any new congregation makes is a piano or an organ to enhance congregational worship and to accompany hymn singing.

Man now realizes that music is one of the beauties of the earth credited, like nature, to a divine power. And that music is an effective way to help set the spiritual mood for worship.

The End

TEEN-AGERS ATTENTION!

This is your Magazine too!

Send us your school music news
and photos

INSIDE REHEARSALS: Part IV

Power Steering

By Dr. Howard M. Van Sickle, A.S.T.A.

Associate Professor of Music

Mankato State College, Mankato, Minnesota

The activity of the music rehearsal is an exciting thing to observe. Especially is this true in the light of an age-old human process that is now finding numerous modern applications thru the development of the science of Cybernetics. Basic to this science is the Principle of Feedback. Many have recently become aware of the term "Feedback" in phonograph amplifier circuits without realizing that the same principle operates in the music rehearsal. Its implications for the music rehearsal are many and important.

The adjustment of the activity of players or singers into a workable, music-producing group is much like developing a machine whose every part contributes to the making of a product. Lest you assume that the human element is ignored, a definition of Cybernetics might well modify such suspicion.

As a science, Cybernetic's origin is recent and largely the inspiration of Dr. Norbert Wiener of M.I.T. Cybernetics is the comparative study of complex calculating machines and the human nervous system in order to understand better the functioning of the human brain. The principle of feedback, which is an important part of this science, is what makes such things as Automation possible. In every music rehearsal feedback is in effect whether you recognize it or not. It's value to the rehearsal is in the use made of the processes of feedback.

The concept of feedback is based on the idea that acts or thoughts occur in a sequence of time. This is definitely true of the music performance as one note or chord displaces another like frames of a cartoon movie. When the result of each unit or tone is noted and the result used as a guide for the next tone we can then say we are using the principle of feedback. The information gained by this feedback, continuously cycling, is used to steer the series of human acts.

When applied to music the sound that the singer or instrumentalist makes is heard by the performer himself as well as others. If the performer

is trained well he constantly checks whether he is too loud, too soft, too fast, too slow, too late or too soon. With this information the alert performer tries a correction. This corrected sound is also judged and is used to make a still more refined correction. The rapidity with which this feedback principle operates can be judged by the quickness a well-schooled musician is able to cover his mistakes.

So the feedback principle can be likened to the steering of a vehicle. The consequence of each act must be weighed to determine the direction of the next act. The effectiveness of its operation is dependent upon understanding the feedback process and the clarity and amount of reliable information each action provides for the guidance of the next act.

We have space for only a few hints of how feedback works in the music rehearsal. When an individual player rehearses with others he is in constant search for agreements. These agreements or expectations are explored with the conductor and fellow performers. The actions of the conductor tell him whether his playing fits into the desired scheme of relations. He listens to his own instrument to check pitch, tone quality, attack, etc. From these observations he continuously makes correction. Corrections based on his own playing may be modified as the sound made by the players around him is also fed back into the playing process.

In this way he may find himself increasing his tonal intensity so that a balance between parts can be achieved. As his neighbor alters his tone the feedback circuit suggests still further modifications of the player's tone. Information of the way sound bounces off the walls of the rehearsal room tells the player additional facts about his playing. If the room is too resonant, the decay of sound is retarded so that staccato notes may have to be shortened. If too absorbent the player may have to fill out each note value because the feedback tells him that he can't depend on the "free-wheeling"

(Turn to page 53)

The Well Balanced School-Orchestra Department

By Martin Feldman
Director of Orchestras, Public Schools
Stevens Point, Wisconsin

About the Author

Mr. Feldman is at present String instructor and director of Orchestras for the public schools of the city of Stevens Point, Wis. He also is on the staff of the Central State College in Stevens Point, teaching the String method courses and the applied string classes. He has also had professional experience as violinist with the Columbus, Ohio, Philharmonic orchestra, the New Orleans Symphony, among others.

* * *

Countless articles and discussions on the subject of the school orchestra have been presented to the public in recent years in music magazines, journals, and conferences. Some have provided worthy suggestions and constructive ideas for the betterment of string players. Some have discussed materials concerning the improvement of the school orchestra. The majority, however, seem to dwell mainly on the subject of "the declining interest in the school orchestra," and too frequently provide not even a single suggestion for reviving this lost interest.

Immeasurable space has been, and is being, devoted to the comparison of the educational advantages of the orchestra to that of the band. Quite often the educational status of the band is questioned, while only the cultural advantages of the orchestra are emphasized. In altogether too many instances the discussions seem to be concerned only with the seeking of a debate on the relative merits of the band and orchestra. Such debates and discussions lead nowhere, and after all is said and done, the school orchestra

and not the band turns out to be the loser.

The school orchestra directors must come to their senses and pledge themselves to the development of the orchestra on its own merits. Only through this thinking will our school orchestras grow in quality and quantity, and attract more students to their ranks. Through the orchestra's traditions, rich in repertoire, live performances, and recordings, the orchestras possess a motivating force more stimulating than that which can be found in any other type of performing ensemble. The school orchestra director who does not possess the ingenuity to employ these means for creating and developing student interest is certain to be included among those who are constantly engaged in discussions of "declining interest in string instruments."

The initial step toward the development of the fine school orchestra must begin with a well thought out, carefully conceived and planned course of instruction for the string and wind instruments, beginning in the elementary grades and continuing through the junior and senior high schools. The musical development of the orchestra student demands this type of program, and the beginnings of many of the failing orchestras can be traced to the inadequacy of the instructors in these training classes.

Much of the mortality rate found in our beginning string classes is due to the lack of consideration given to the child's attitude, his interest, alertness and perseverance. Any child possessing these qualities will soon develop a rhythmic and aural capacity

high enough to keep him from getting annoyed with the necessarily severe and exacting demands of the beginning string class.

It is strongly recommended that the beginning string classes should start in the fourth grade, with these method classes continuing through the ninth grade. Although many school systems start their classes on violin and then attempt to switch certain students to the viola, cello, & bass, more and more string teachers are beginning to teach the four instruments in these fourth grade beginning string classes. This task can be made slightly easier by the use of correctly fitted small size instruments and the relatively new junior size basses. The class must meet at the very least twice each week, in sessions of forty-five to sixty minutes. Ideally, of course, they should meet five days each week. As for method books, the finger-pattern methods are getting excellent results, fast-

Cover Photo

The handsome young man pictured on this month's cover is indicative of the new interest that has been quietly developing in junior sized string bass playing during the past few years. Much of this credit can be attributed to the work of the American String Teachers Association and the String Division of the Music Educators National Conference. With the establishment of the National School Orchestra Association, it may be anticipated that more and more interest will be shown by school administrators and parents in the development of school orchestras both here and abroad.

er and with less drop-outs than any of the widely used one finger at a time systems.

The most important facet of any string program, of course, is the instructor. Since the teaching of the beginning string class is an extremely specialized field, this teacher must be adept in class-teaching methods and not merely a skilled performer. He must be equipped with the necessary skills and techniques which will enable him to achieve the maximum results within a minimum of class time. The competent and successful class string teacher must be interested in the teaching of young children, one who thoroughly understands and practices a practical child-psychology, is patient, kind and sympathetic. He must be willing to tolerate; for a time, many disagreeable sounds and persistently, devotedly, and unremittingly work on the technical problems at hand, such as the correct handling of the instrument and bow, the tuning, finger technique, intonation, and most important, relaxation.

In the past, large string classes were recruited with the main object being "numbers," whereas the smaller classes were concerned mainly with "results." Due mainly to improved college and University teacher training programs, the large string classes of today are able to aim at both results and numbers, and the present day teachers are able to observe, correct, and instruct the mass as well as the individual.

It has been found that the deficiencies in the vast majority of school orchestras is centered directly in the string section. Since the problem of developing the orchestra lies chiefly in the development of strings, it is mandatory the curriculum be designed to provide for such training. To do this efficiently, the strings should not only have their method classes, but should also be given the opportunity to begin learning the specialized and different technic of playing in a fully instrumented orchestra.

In the past some small schools have attempted to develop their orchestra program by adopting a training program in which beginning students of all string and wind instruments were enrolled together in the same class. Although this system has been defended by some noted people, it is a highly impractical plan of teaching. The students must not be victims of mass — or should it be called "mess" — education.

A program must be established which will prepare the student for the future, rather than merely absorb him as an insignificant part of a large

group, and fail to provide him with a sound musical foundation.

The success of an orchestra program in a small school, as well as a large school, lies in the development of a strong elementary instrumental class program, segregating the strings and the winds, and providing adequate instruction and rehearsal schedules.

As previously mentioned, one solution to some problems is the use of a method book based on the finger-pattern system. By the use of this system of instruction, the beginning student will be able to take part in a full orchestra situation with from 3 to 6 months of instruction. He will be getting training in solo and ensemble playing from the very first day, since the finger-pattern system enables the teacher to handle violas, cellos, basses as well as violins in the same group, more efficiently and with quicker results than any other type of beginning string method.

Many instructors complain about the hardships found when trying to teach the student to tune his own instrument. An experiment, which I have tried this past year seems to help this problem quite a bit. Instead of just trying to have each student tune his own instrument, I have one student, each day, tune the entire class. Although this does take time the first few sessions, within three weeks almost everyone of my beginners could tune all the instruments in ten minutes, and his own instrument in a very short time.

The elementary string programs must be developed to the highest peak of efficiency and progress so that our school orchestras of today and tomorrow will not have the deficiencies and musical failures of the school orchestras of today and yesterday.

The End

Portland Jr. Symphony Asso. Awards 1958 Commissions

The Portland Junior Symphony Association announces that this year's commissions given under its \$10,000 Rockefeller Grant have been awarded to Benjamin Lees and Alexei Haieff. The announcement was made following the Association's October Board meeting by Waldo B. Taylor, president.

This is the second pair of a series of six works to be commissioned by this orchestra. Two composers are selected each year by the association in consultation with a national advisory committee. The special aim of the grant is to bring contemporary music within the reach of superior student orches-

tras. The complexity of the music of modern composers often makes it difficult for even its most devoted followers to understand. Student musicians are potentially the best advocates of new music, but sometimes find it too difficult to play. Therefore, the Rockefeller commissions are to stimulate composers to produce serious works, which are technically easier to play, for the exercise and the pleasure of young orchestras and their audiences.

This is the first time a major foundation has given a junior orchestra a grant of this kind, and reflects the stature of this city's Junior Symphony Orchestra and its conductor, Jacob Avshalomov.

Sigurd Rascher's Itinerary For January and February

The SCHOOL MUSICIAN is pleased to publish the official itinerary of Mr. Sigurd Rascher, one of America's greatest artists. The schedule appears as a "public service" feature of this magazine. Band Directors and students should plan to attend one or more of Mr. Rascher's appearances if it falls within their geographic location.

Itinerary

Jan. 5, 6, 7	University of Mississippi, Oxford, Mississippi
8, 9, 10	State College, Denton, Texas
14, 15, 16	Hamline University, St. Paul, Minnesota
21, 22	Northern Illinois University
23 — 26	Indianapolis Symphony Orchestra
Feb. 2, 3, 4	Greenfield, Mass. Symphony Orchestra
5, 6, 7	Kansas City Symphony Orchestra
8, 9, 10	Evansville College, Evansville, Indiana
18, 19, 20	Texas Music Educators Convention, Galveston
22, 23	Lebanon Valley College, Annville, Pennsylvania

"Sigurd Rascher is an independent artist who is not on any manufacturer's payroll. However, this itinerary was furnished to School Musician by the Buescher Band Instrument Company since they keep in close contact with Mr. Rascher because he uses Buescher saxophones exclusively. Mr. Rascher has some time available in March and April and can be contacted at his home in Shushan, New York."



THE SCHOOL MUSICIAN is the Official Organ of the American School Band Directors Association.

AMERICAN SCHOOL BAND Directors' Association

ASBDA MEMBERSHIP ROSTER REACHING MAXIMUM

Robert Dean Predicts Candidate Waiting List

By Ernie McMillan
A.S.B.D.A. Editor

With the membership nearing the maximum number of 500 members, Robert Dean, past ASBDA president, predicted that it is going to be increasingly difficult to attain membership in ASBDA. A waiting list of candidates will have to be established and details relative to this matter remain to be worked out. In its short history, the ASBDA has become one of the most active and outstanding groups in the field of music education. For this reason, more and more band directors throughout the country have been taking an active part in the organization and many more are seeking admittance to ASBDA.

Are you keeping the secretary of ASBDA posted on your change of address or your correct address? This has been one of the big "headaches" of your officers this year as well as our Official Organ, *THE SCHOOL MUSICIAN* magazine. Several members did not receive their convention materials simply because the address was not correct. Some members have written to *THE SCHOOL MUSICIAN* office saying that they were not getting their magazine. Actually, the members had not informed anyone at the office or any of the ASBDA officers of their change of address.

A second "gripe" of the officers is the answering of all official correspondence. All members should answer any correspondence sent out by the officers and do it immediately. This is one of the obligations of membership in the ASBDA. A number of our members have been negligent in this respect and need to be reminded of their obligations.

Due to the fact that the "deadline" for this January issue is too far in advance of our Joliet Convention, pictures and highlights of the convention will appear in the February issue of

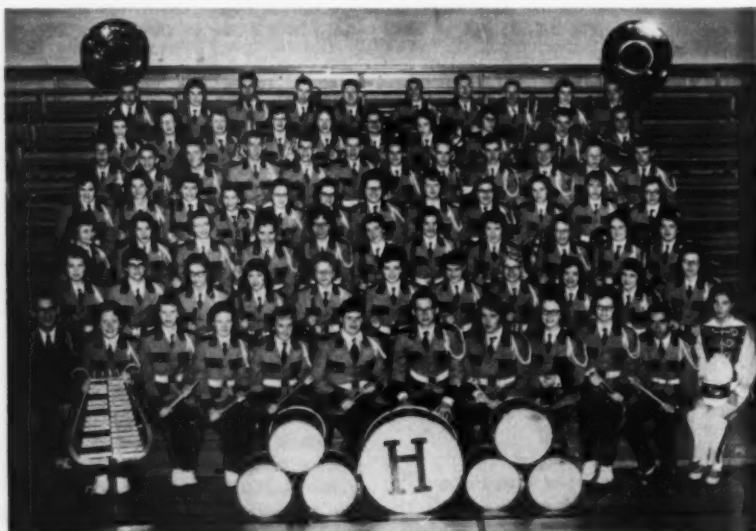
this magazine. You can be assured, if you were unable to attend the convention, that a full report and coverage of the convention will appear in forthcoming issues of *THE SCHOOL MUSICIAN*. If you were at the convention, then the magazine will serve as a refresher for what was accomplished during the convention period.

May I take this opportunity to thank all those who have been so helpful to me in the preparation of this column. Especially to Robert Dean goes my thanks for taking much of his precious time to write to me and bring me up to date on the activities of the ASBDA and for all the convention material. It has been a great help in the writing of your ASBDA column.

Do you have news of your state organizations? If so why don't you forward that news to me so that we can reprint it in your ASBDA column. *THE SCHOOL MUSICIAN* magazine is the official organ of the American School Band Directors Association and therefore it is your privilege to let us know just what your state groups are doing

in an effort to keep up the high standards of the ASBDA. There is a *minimum* of one page per issue that is set aside in *THE SCHOOL MUSICIAN* for the exclusive use of the ASBDA to use in any way that we so desire. Every ASBDA member in good standing receives this magazine, so it only stands to reason that if we have any worthwhile news, then certainly we should have it published. Besides the ASBDA membership, the magazine is read by more than 1,000,000 people in the United States, its possessions, and 27 foreign countries. These readers consist of band, orchestra, and choral directors, private teachers, administrators, students (college, secondary, and elementary), parents, and music merchants. As such, the magazine offers an excellent opportunity to continually acquaint a large and varied reading audience with the important work the ASBDA is doing.

Material for publication can be sent to Ernie McMillan, Hudson High School, Hudson, Wisconsin, A.S.B.D.A. Editor.



A.S.B.D.A. BAND OF THE MONTH . . . It is the privilege of the Editor of *THE SCHOOL MUSICIAN* to select the outstanding Hudson High School Band, Hudson, Wisconsin to be saluted in this month's ASBDA section. The band is directed by Mr. Ernest McMillan, Editor of the ASBDA official section.



PHI BETA MU

NATIONAL SCHOOL BANDMASTERS' FRATERNITY

THE SCHOOL MUSICIAN is the Official Organ of Phi Beta Mu.

Jack H. Mahan
National Executive Secretary
2019 Bradford Drive
Arlington, Texas

The Official Family of Phi Beta Mu wishes to express gratitude for the privilege of being associated with such a fine group of gentlemen. In looking over the past year and those years gone before, we know that our lives have been enriched through our membership in the Fraternity and our association with each of you. It is with this warm feeling that we wish you a successful New Year in your efforts to advance the objectives of our Fraternity.

The objectives are namely, 1. to promote good fellowship among its members, 2. to encourage the building of better bands and the development of better musicians in American Schools, and 3. to foster deeper appreciation and more wide-spread interest

in good music on the part of the lay public.

The Fraternity is having a new Membership Wall Certificate engraved that is more in keeping with our dignity. This certificate will be issued to all new members as part of their initiation. Old members are offered the new certificate at the price of \$1. Chapter Secretaries will receive a sample as soon as the certificates are available. Members will order the certificates through the Chapter Secretaries.

Secretaries are urged to check their Chapter's stock of Membership Pins and Past-President pins and to let their needs be known to the National Secretary by the first of June.

Please notify the National Office of the date and place of your Chapter's next meeting so that it may be incorporated in the Official Calendar.

Send all correspondence to Jack H. Mahan, 2019 Bradford Drive, Arlington, Texas.

have done, and are doing, a super job in publishing music adapted for organ, both electronic and pipe, that helps both the do-it-yourself and the teachers of new enthusiasts who just want to play enough to have fun at home with their family and friends. There is one thing that has come up repeatedly in connection with this music adapted for electronic (and pipe) organs: the remark has been made many times that so-and-so "plays it just the way it's written" or "that isn't the way it's written" — Again, these are arrangements, in most instances, of music originally written for piano, violin, harpsicord, organ or what-have-you — but in this case for the home (or professional) organist — so that "the way it's written" is confusing a lot of folks who, having mastered the "way it's written," feel they have no right to try any "arrangement" of their own.

This could get mighty involved — and it is. It's like the eleven-line staff that's brought up every once in a while. But for the moment may we just take time to say we hope the holidays were happy ones — and to you who have let the practicing go for a few weeks "back to the mines" — and to you who found a nice new shiny home organ tucked under the tree: it's worth every bit of ground work you can put into it. Nothing to our knowledge responds so completely to any and all moods as does an organ whether it be pipe or electronic. And frankly, in the final analysis, what you "put into the playing" of an organ is exactly what you get out of it. Again, there are exceptions — there's the poor soul who would work endless hours from now on who will never be able to make anything sound right — and there's the "fortunate" who sits down and clicks right away. It doesn't seem fair — but that's the way it will always be. But for the average person, a little time each day, consistently — and at least you tried — and the chances are you'll end up with an ability that can fill many many, what would have been, empty periods of time.

Good luck — good practicing — and continued good music. It's so worth it.

The End

Organ Talk

By Monty and Fran

Monty Irving and Frances Wood are two outstanding professional organists. They are versatile at both the pipe and electronic type organs. They are equally versed in classical, secular, and popular music. Readers of their column, or music publishers may write direct to these two artists by addressing their letters or material for review to: Monty Irving, 717 Oneida St., Joliet, Illinois . . . The Editor.

Since our last column we seem to have hit a lull except for a couple of packets of choral music which will be covered in their assigned space; so permit us to chat a bit.

In this day of organs of one make or another in so many homes it seems there is growing shortage of teachers for the particular needs of the many individuals concerned. There are many many teachers available, but there are still only twenty-four hours in each of these teachers days and the number of prospective "pupils" is snowballing. As we have mentioned in this column, several of the manufacturers of electronic home organs are offering the

service of music adapted to the particular organ; this is sort of a "do-it-yourself" deal where in many cases you teach yourself. We have seen cases where this has worked fine; we know there are cases where it hasn't worked at all. There will always be exceptions to every rule, regardless of which side of the rule you argue. Being of the old school ourselves we prefer the result of a good foundation — in music as well as other things. But today everyone is in such a hurry; they haven't time for the basic things, or the routine things, or even the practice. So many times we hear of someone who "would buy a home organ if they were sure they could find someone who could teach them to play at least one well known tune each lesson." Or, to go it one better, they HAVE an organ no one knows how to play and "who can teach them to play 'right now'" because "they haven't time to take a lot of lessons," or, "haven't time to do a lot of practicing" because "at my age?" — et cetera. And this is not being ridiculous. It's painfully true.

We repeat that the music publishers

HAVE YOU MOVED?

If you have moved, or
are planning to move, be sure
and notify us of your old as
well as your new address.

N.C.B.A. National Catholic Bandmaster's Association

By Robert O'Brien, N.C.B.A., C.B.D.N.A.

President, N.C.B.A., Director of Bands, University of Notre Dame, Notre Dame, Indiana

THE SCHOOL MUSICIAN is the Official Organ of The National Catholic Bandmasters Association.

The Business of the NCBA

I have been accused of "beating a dead horse" in continuing to discuss, over and over again, the common problems that beset the Catholic Band program. This attitude is one of defeatism and one which your president will never adopt or condone.

We do encourage, aid and abet all that is progressive in our schools. Many of our institutions and administrations are very aware of our problems and are doing all that they can. These people are to be lauded. As NCBA members we are obligated to help them because this is our basic premise for existence.

We are negating our basic premise for existence if we take a "let things ride" attitude. A "things will evolve eventually" approach will let us stagnate in our own inefficiency and lack of progressive imagination. For every individual school that is a sterling example of the best in the Catholic band tradition a score can be named who are hoping that "things will evolve eventually."

I am listing a few of the "dead horses" we have been beating. We hope to keep beating them until they get up and start to move of their own volition.

1. To present a factual composite band program to the Catholic School administrators.
2. To improve our current teacher training programs.
3. To assist in placing competent bandmasters in Catholic schools.
4. To find ways and means to help Catholic Bandmasters promote their own organizations.
5. To help establish a salary that is commensurate with the efforts expended by the able band director.
6. To help establish budgets so that bands may operate with efficiency.
7. To help solve the problems of tenure, contracts, and retirement.
8. To help raise the standards of the Catholic bandmaster.
9. To help raise the standards of the Catholic band.

This list can be expanded upon but

I feel the above problems are among the most urgent and basic that confront us. They are not placed in any order of importance. They are all important. In attempting to solve one problem will involve the rest.

Our most dedicated members includes Priests, Sisters, and Brothers who are giving their very lives to the Catholic band program and to Catholic education. These wonderful people, together with the Catholic lay teacher, are working for a common advancement and improvement.

In many instances our bandmasters are sacrificing salaries, contracts, tenure, and retirement security for the sake of our children and the Catholic education in which we all believe.

I am proud of my membership in the NCBA and I am proud of the respected and dedicated educators who are the NCBA.

St. Joseph's High School Band Manistee, Michigan

In northern and western Michigan there are many Catholic Schools, but very few Catholic High School Bands.

The reasons for such a deficiency in the band field of this area are many, but the possibilities are great. In some schools, memories of better days in band music are still present by means of unused instruments, uniforms and music, just waiting for the initial spark for the rhythm to start penetrating once again; in others, the prospective is there, but the impetus is lacking.

In 1953, St. Joseph High School of Manistee, Michigan, wanted a band, and did something about it. The group was organized and instituted by Zigmund E. Skowronski, the pastor and Sisters of the Parish. They started with a small group of students, a lot of hope and prayers, and today the High School Band of St. Joseph's High School has one of the best instrumental groups of northern and western Michigan.

After a meager beginning, the band has grown to a fully-uniformed group with complete instrumentation, numbering 88 musicians. This fine band has performed in the various festivals and band contests for the past four years and has attained only the highest level of proficiency. The group numbers 180 students from fifth grade through high school, consisting of the grade school band, the high school band and various small ensemble groups. They are rated a Class D school according to the Michigan School Band and Orchestra Association high school enrollment figures, and have traveled over 3,000 miles since its inception.

A unique circumstance surrounding this school is the fact that the school itself owns all the instruments, and has a complete set of new uniforms.



Here we see the combined Grade and High School students which comprise the 180 piece St. Joseph High School Band of Manistee, Michigan, which is under the direction of NCBA member, Zigmund E. Skowronski.

Their equipment is about the best money can buy — proving that it can be done with good foresight, and correct planning and instruction.

Zigmund E. Skowronski, Director

The director, Zigmund (Ziggy) Skowronski was born and reared in the Detroit School System. His advanced education was taken at Wayne University where he studied with Larry Teal, Roy Miller and Graham T. Overgard, majoring in woodwind instruments. During the Second World War, Mr. Skowronski played in the 14th Cavalry Band and the Lowery Field Air Force Band at Denver, Colorado. Besides the band work at St. Joseph's High School at Manistee, he also plays and directs his own dance band. The NCBA salutes Zigmund Skowronski, of Manistee, Michigan, who has proved that there can be good band music in our Catholic Schools with the right organization, instruction and determination.

The End

Now It's "DOCTOR" Paul Yoder

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We are grateful to Dr. Raymond F. Duorak, Director of Bands, University of Wisconsin, for this fine news release . . . The Editor.

**BE SURE AND SEND
US A NEW PICTURE OF
YOUR NCBA BAND.**



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By FRANK W. HILL, A.S.T.A.
Iowa State Teachers College
Cedar Falls, Iowa

HAIL TO THE DEALERS! THEY HELP TOO

Time was when the mere mention of the commercial aspects of music education in speeches, papers, discussions, and articles was taboo. Manufacturers and publishers were necessary evils but were not mentioned in polite circles for fear of competitive wrath. We purchased their products; indeed, we could hardly exist without them, but we stood aloof and maintained a distant relationship lest we be criticized for favoritism. Representatives of commercial firms were barred from class rooms and convention panels. They were greeted furtively and dealings involved no personality factors. Now, however, commercialism is proving more and more that dealers in the music world have more to offer than price tags and guarantees. Their wide experience, their sincere interest in educational enterprise, and their willingness to help promote progress are invaluable features that should be welcomed by music teachers everywhere.

Our good friend Otto Leppert, Manager of the Lyon & Healy Violin Department is an example of many who deserve our respect and gratitude. Otto, suave, wise, and genial, is intensely interested in the promotion of string music. Secretary of the Illinois ASTA State Unit, active member of MENC and MTNA, author of numerous string articles, speaker and educator, his place in string education is vitally important and his quiet influence far-reaching. Through his interest, Lyon-Healy, the world's largest music store, offers its beautifully modern facilities for meetings and recitals, sponsors important surveys,

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From the first lesson on open strings to the concertmaster's solo in the orchestra, good equipment is essential to the making of music; well-adjusted instruments, satisfactory strings, well-balanced bows, carefully selected music and enthusiastic, competent teaching are the foundations of America's orchestras. These are the aims of the American String Teachers Association. Certainly "String Teachers" include those who are responsible for equipment; manufacturers and publishers, for they "teach the teachers" in ways that we could hardly do without. May they live long and prosper along with all of us.

Joseph Szigeti will be the honored guest of the American String Teachers Association at its annual convention in Kansas City, Feb. 24-28.

(Turn to page 54)

N.C.B.A. National Catholic Bandmaster's Association

By Robert O'Brien, N.C.B.A., C.B.D.N.A.

President, N.C.B.A., Director of Bands, University of Notre Dame, Notre Dame, Indiana

THE SCHOOL MUSICIAN is the Official Organ of The National Catholic Bandmasters Association.

The Business of the NCBA

I have been accused of "beating a dead horse" in continuing to discuss, over and over again, the common problems that beset the Catholic Band program. This attitude is one of defeatism and one which your president will never adopt or condone.

We do encourage, aid and abet all that is progressive in our schools. Many of our institutions and administrations are very aware of our problems and are doing all that they can. These people are to be lauded. As NCBA members we are obligated to help them because this is our basic premise for existence.

We are negating our basic premise for existence if we take a "let things ride" attitude. A "things will evolve eventually" approach will let us stagnate in our own inefficiency and lack of progressive imagination. For every individual school that is a sterling example of the best in the Catholic band tradition a score can be named who are hoping that "things will evolve eventually."

I am listing a few of the "dead horses" we have been beating. We hope to keep beating them until they get up and start to move of their own volition.

1. To present a factual composite band program to the Catholic School administrators.
2. To improve our current teacher training programs.
3. To assist in placing competent bandmasters in Catholic schools.
4. To find ways and means to help Catholic Bandmasters promote their own organizations.
5. To help establish a salary that is commensurate with the efforts expended by the able band director.
6. To help establish budgets so that bands may operate with efficiency.
7. To help solve the problems of tenure, contracts, and retirement.
8. To help raise the standards of the Catholic bandmaster.
9. To help raise the standards of the Catholic band.

This list can be expanded upon but

I feel the above problems are among the most urgent and basic that confront us. They are not placed in any order of importance. They are all important. In attempting to solve one problem will involve the rest.

Our most dedicated members includes Priests, Sisters, and Brothers who are giving their very lives to the Catholic band program and to Catholic education. These wonderful people, together with the Catholic lay teacher, are working for a common advancement and improvement.

In many instances our bandmasters are sacrificing salaries, contracts, tenure, and retirement security for the sake of our children and the Catholic education in which we all believe.

I am proud of my membership in the NCBA and I am proud of the respected and dedicated educators who are the NCBA.

St. Joseph's High School Band Manistee, Michigan

In northern and western Michigan there are many Catholic Schools, but very few Catholic High School Bands.

The reasons for such a deficiency in the band field of this area are many, but the possibilities are great. In some schools, memories of better days in band music are still present by means of unused instruments, uniforms and music, just waiting for the initial spark for the rhythm to start penetrating once again; in others, the prospective is there, but the impetus is lacking.

In 1953, St. Joseph High School of Manistee, Michigan, wanted a band, and did something about it. The group was organized and instituted by Zigmund E. Skowronski, the pastor and Sisters of the Parish. They started with a small group of students, a lot of hope and prayers, and today the High School Band of St. Joseph's High School has one of the best instrumental groups of northern and western Michigan.

After a meager beginning, the band has grown to a fully-uniformed group with complete instrumentation, numbering 88 musicians. This fine band has performed in the various festivals and band contests for the past four years and has attained only the highest level of proficiency. The group numbers 180 students from fifth grade through high school, consisting of the grade school band, the high school band and various small ensemble groups. They are rated a Class D school according to the Michigan School Band and Orchestra Association high school enrollment figures, and have traveled over 3,000 miles since its inception.

A unique circumstance surrounding this school is the fact that the school itself owns all the instruments, and has a complete set of new uniforms.



Here we see the combined Grade and High School students which comprise the 180 piece St. Joseph High School Band of Manistee, Michigan, which is under the direction of NCBA member, Zigmund E. Skowronski.

Their equipment is about the best money can buy — proving that it can be done with good foresight, and correct planning and instruction.

Zigmund E. Skowronski, Director

The director, Zigmund (Ziggy) Skowronski was born and reared in the Detroit School System. His advanced education was taken at Wayne University where he studied with Larry Teal, Roy Miller and Graham T. Overgard, majoring in woodwind instruments. During the Second World War, Mr. Skowronski played in the 14th Cavalry Band and the Lowery Field Air Force Band at Denver, Colorado. Besides the band work at St. Joseph's High School at Manistee, he also plays and directs his own dance band. The NCBA salutes Zigmund Skowronski, of Manistee, Michigan, who has proved that there can be good band music in our Catholic Schools with the right organization, instruction and determination.

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12th ANNUAL MID-WEST BAND CLINIC MEMORABLE MUSICAL EVENT OF 1958

By Veteran In Attendance

When well over 5,000 disciples of Music descend in a body on the great Convention City of Chicago for a four-day Feast on Everything that is newest and best in Band Music, then you know it is the time of the Annual Mid-West National Band Clinic. Were You at the 12th Annual Mid-West Band Clinic at the Hotel Sherman in Chicago December 17-20? I was; I am a Veteran with a Perfect Attendance Record — not a single minute of those wonderful clinics have I missed in twelve years! Someday they are going to give me a Gold Star for my attendance and I shall give it right back because the gold stars should go to those who plan so carefully all the details of the convention program, and to the bands, clinicians, exhibitors, and sponsors, who bring us such a wealth of refreshing musical inspiration. If you were among those not fortunate enough to answer roll, I shall try to tell you what you missed in 1958.

After Registration, I spent considerable time browsing among 43 Music Exhibits and a number of other displays, taking copious notes for further reference on my return home. My progress was slow because so often I took time out for a pleasant chat with friends from far distant places. Where else could I meet in one short afternoon directors from Florida, Montana, New York, Texas, Pennsylvania, Colorado, and about forty other states, and Canada?

Leaving our "Band Library-Study Hall", as the Exhibitors' section was designated, my friends and I hurried to the Bal Tabarin for the Open Rehearsal of the "Fourth" All American Bandmasters' Band, which we could attend only briefly since some of us were enrolled in the Marching Band School under Orin Ford of the Massillon, Ohio, Public Schools, while others were enrolled in the Organization-Administration School under H. E. Nutt, Dean of VanderCook College of Music of Chicago. These schools each met for four sessions, and I certainly wished that time would have permitted me to profit from attending both.

The Grand Opening Concert on Wednesday evening was by that wonderful United States Marine Band of Washington D. C., the "President's Own" Band, directed by Lieutenant Colonel Albert J. Schoepper. Needless to say, the Grand Ballroom was crowd-

ed to capacity with a most enthusiastic audience. Later, we completed the evening with coffee and delicious fruit cake at a "Get Acquainted" hour in the Louis XVI Room.

To get us off to a good start on Thursday morning, John Coffey, former member of the Boston Symphony Orchestra, presented an excellent clinic on "The Trombone Family." He was introduced by Chairman William L. Johnston of the University of Wisconsin. Next, we went to the Grand Ballroom for a concert by the Scottsdale, Arizona, High School Beaver Band, directed by Eugene L. Hanson. I want to tell you they were really marvelous. John Coffey was Guest Soloist and received a tremendous ovation. Guest Conductors were Donald Moore of Baylor University, Texas; Jack Lee, University of Arizona, Donald Wolf, President of the Arizona Band-Orchestra Directors' Association; and Al Davis, Composer, of North Phoenix High School.

After lunch, we enjoyed a delightful concert by the youngest musicians in the form of the Midland, Michigan, Intermediate Band, directed by Floyd C. Mead. Robert E. Lowry, Morningside College, Iowa, was warmly received as Guest Clarinet Soloist in two numbers. Guest Conductors were David Bennett, Composer; Lawrence Guenther, Director of Music Education in Midland; William L. Johnston, University of Wisconsin; and Richard Bowles, University of Florida.

Then a dilemma presented itself — which clinic should I attend, since two were scheduled for each of the two hours? Fortunately, the kind ladies at the Registration Desk provided me with some well-written literature most thoughtfully prepared by the Clinicians to cover this contingency, so I almost was able to be two places at once. There was a masterly Flute and Piccolo Clinic by Frederick Wilkins of Firestone Orchestra fame, with Douglas Steensland of Elgin, Illinois, as Chairman; and at the same time a Panel "My Band Room" by three highly successful school bandmasters: Don Cuthbert, Beloit, Wisconsin; Harold Finch, Highland Park, Illinois; and Harold Hillyer, University City, Missouri. Had you been there, you would wish, as do I, that I might "follow in their footsteps." The next choice lay between "Mr. French Horn, Himself" — Max Pottag, with an ensemble of 75 French Horns (it was



MAURICE MURPHY

We are proud to present Maurice Murphy of Shipley, Yorks, England. Born in London in 1935, Maurice began playing at the age of 7. At the age of 12 he was winner of the All-Britain Championship and Gold Medal. He was Principal Cornet of the National Youth Brass Band of Great Britain from the time of its formation until he reached the age limit. He was Principal Cornet in the YEWCO Works Band from 1954 to 1956; Assistant Principal with Fairey Aviation Works Band from 1956 to 1957 and is now Principal Cornet with the famous Black Dyke Mills Band. It is a distinct honor that he journeyed from England to the United States for the sole purpose of appearing as Guest Soloist with the "Fourth" All American Bandmasters' Band at the Hotel Sherman in Chicago on Saturday, December 20, in the Grand Finale of the 12th Annual Mid-West National Band Clinic. The American Bandmasters thank you, Maurice Murphy, for your fine performance which we shall long remember.

"out of this world") with E. B. Shlim of Chicago, Chairman; and a very enlightening Panel: "Music — Composer, Publisher, Dealer, Director." Panel members were: Paul Yoder, Fort Lauderdale, Florida, Composer; Benjamin V. Grasso, New York City, Publisher; Martin H. Cook, Grand Rapids, Michigan, Dealer; and Ray Dvorak University of Wisconsin, Director and Moderator.

We again had an opportunity to visit exhibits in our "Band Library-Study Hall" and to attend a Clinic "Making Minor Repairs" at the Repair Shop of Lyons Band Instrument Company. After dinner, our only thought was to get a front seat in the Ballroom for the much anticipated concert by the famous Mason City, Iowa, High School Band, directed by Paul Behm. They were all we expected, and then some. Two unusual features, highly enjoyed, were: a Clarinet Solo by William Pappas, a former Mason City Band member, now an Attorney, and the introduction of the new NIMAC judging sheets in adjudicating the band in one number, in which we all participated under the

guidance of H. E. Nutt. (There were some surprises, too!) Guest Conductors were Carleton Stewart, Mason City Municipal Band; Fred Ebbs, University of Iowa; Frank Piersol, Iowa State College; William B. Green, Buena Vista College, Iowa; and Gerald Prescott, University of Minnesota.

At nine o'clock Friday morning we heard the Philadelphia, Mississippi, High School Band — a truly excellent group, directed by one of the young directors, Victor W. Zajec. Tuba Guest Soloist was Harold Walters, in his own composition. Guest Directors were Joe Berryman, H. E. Nutt, G. C. Bainum, Tom Fabish, and Frank Cofield. Next, Nilo Hovey presented "Five Ways to a Better Band" with a demonstration band group assembled by Tom Fabish, who acted as Chairman. At the same time H. E. Nutt told "How to Begin the Beginners Better" with Charles Peters of Joliet acting as Chairman. Both of these clinics very ably demonstrated that sometimes you CAN teach an old dog new tricks."

The VanderCook College of Music Band of Chicago, directed by Richard Brittain, opened the program Friday afternoon with a splendid concert. Don McCathren of Duquesne University soloed in "Five Dances for Five Clarinets." Harold Walters Guest Conducted one of his own compositions, "Safari", featuring 50 flutes; also guest conducting their own compositions were: Paul Yoder, Joe Berryman, Lucien Cailliet, and Richard W. Bowles. There followed next a good Panel discussion "Building a Music Department." Panel members were: Larry Rouse, Superintendent of Schools, Greys Lake, Illinois; Ralph Houghton, Supervisor of Music, Kenosha, Wisconsin, Public Schools; Larry Wathen, Band Director, Wauconda, Illinois. Howard Lyons was Moderator. The Double Reeds were capably discussed and demonstrated by Dr. Arthur Saam Best of Western Reserve University, Cleveland, Ohio, assisted by Tom Jenkins of Northbrook, Illinois, as Chairman. Eugene Carrington of Chicago, with an Ensemble from the VanderCook College Band, then that "Stereophonic Sound Is Here To Stay." Dick Brittain of VanderCook College was Chairman of this clinic.

We paused once more to visit exhibits, attend a second Repair session at Lyons, and witness the Modern Music Masters Initiation Ceremony, under the chairmanship of Alexander M. Harley of Des Plaines, Illinois. At eight o'clock we were in the Grand Ballroom to hear the York Community High School Band of Elmhurst, Illinois, directed by LaVerne R. Reimer. I have heard many fine bands in my

day (remember, I am a veteran) and this certainly ranks with the best. Soloists were students Karen Gosch and Barbara Turnquist. Guest Conductors were Glenn Cliffe Bainum, Director Emeritus of Northwestern University Bands; Composer, Paul Yoder; and P. M. Keast.

Saturday morning began with a scholarly Cornet-Trumpet Clinic by the eminent authority Leonard B. Smith of Detroit, Michigan, of which Clifford Lillya of the University of Michigan was Chairman. At 10:30 Saturday morning, came the Grand Finale Concert by the "Fourth All American Bandmasters' Band, recruited from school bandmasters from as many states as possible. The distinguished English conductor, Major George H. Willcocks, came to the United States especially to rehearse and conduct this band. We all sat enthralled as these bandmasters and their English conductor held us spellbound. A pleasant surprise was the guest appearance of a young English soloist, Maurice Murphy, Principal Cornet of the famous Black Dyke Mills Band of England, who also travelled to the United States especially for this occasion. After hearing him, we could readily understand why he was winner of the All-Britain Championship at the age of 12.

All good things must come to an end — and so we went once again to the Bal Tabarin for the bountiful Christmas Banquet with which the convention closed. The delicious Turkey dinner, with all the trimmings, was a courtesy extended to us by the four participating Band uniform Companies: The Craddock Uniforms, Kansas City, Missouri; DeMoulin Bros. & Co., Greenville, Illinois; The Fehheimer Bros. Co., Cincinnati, Ohio; and Uniforms by Ostwald, Inc., Staten Island, New York. The inimitable Ray Dvorak was Master of Ceremonies and Major Willcocks spoke on "English Bands and Band Music."

That is my report, with a great big gold star for the 1958 Mid-West Band Clinic. Shall we meet, You and I, at the 1959 Clinic? That very busy man behind the scenes, who sees that everything runs like well-oiled machinery, the Mid-West Executive Secretary, Lee W. Peterson, took time out to talk with me and told me that the 13th Annual Mid-West National Band Clinic will meet at the Hotel Sherman in Chicago on December 9, 10, 11, and 12. I'll be there, will You? Till we meet again, to everyone who helped make this grand and glorious Mid-West National Band Clinic possible, I want to say a simple but sincere "I thank you."

Enid's "Million Dollar Parade" To Be TV'd

The famous "Million Dollar Parade" at the 27th Annual Tri-State Music Festival, Enid, Oklahoma, on Saturday morning, May 2nd will have TV coverage. Last year a clever remote control gave thousands of viewers an opportunity to see and hear more than



The "Million Dollar Parade" has complete TV coverage. It is possible that nationwide coverage may be used this year.

100 marching bands in full regalia. There is a possibility that the parade will have national coverage this year.

Headed by Dr. Milburn E. Carey, the Enid festival is the largest of its kind in the world. More than 10,000 school musicians participated in last year's festival. Bands, orchestras, choruses, soloists, ensembles, twirlers, and marching bands may enter this festival for ratings from anywhere in the United States and Canada. The dates of the festival are: April 30, May 1 and 2, 1959. The deadline for entries are: March 1st, solos and ensembles. April 1st: Bands, orchestras, and choruses.

For further information on housing, entry blanks, fees, adjudication, etc., write to: Dr. Milburn E. Carey, Festival Manager, Box 2068, University Station, Enid, Oklahoma. Ask for free bulletin board poster, and brochure.

EXTRA! EXTRA! EXTRA!

Word was received just as this copy went to press that the Enid Festival will include CLARINET CHOIR and BRASS CHOIR competitions for 1959. Write Dr. Carey for full particulars.

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Ask about our NEW Bundle Rates

ACCORDION BRIEFS

By LARI HOLZHAUER

Executive Secretary

Accordian Teachers' Guild, Inc.

R4, Box 306, Traverse City, Michigan

We are proud to publish this "Exclusive Monthly Column" for the Accordian Teachers Guild. The ATG has and will continue to make great progress in the field of music education. We suggest that administrators and music directors read this column each month to learn of the good work of this organization. Feel free to write Mrs. Holzhauser, for information and assistance in regard to accordion problems Forrest L. McAllister, Editor & Publisher, THE SCHOOL MUSICIAN.

In the spring of 1949 the editor of this column attended the premiere of Percy Grainger's "The Power of Rome and the Christian Heart" at the Detroit Institute of Art. The composition was played by the Wayne University Symphonic Band, augmented by the huge Institute pipe organ. We are much thrilled to learn this wonderful composition is to be presented sometime in February at the University of Houston. Mr. Frederick Fennell, a very prominent Symphony Conductor will be the guest conductor for the occasion and the Grainger composition will be played by the University of Houston Band — which will be augmented by twelve accordions. We understand this composition was written for band and accordion.

The ATG members in Enid, Oklahoma, presented an "Accordirama" recently. ATG President, Mrs. Grace Owens was one of the judges and Bill Palmer, Houston University faculty member was the other judge. Mr. Palmer also was presented in a concert at that time by the Enid members. Students of Miss Billye June Evans of Oklahoma City took home many trophies.

New officers of the Canadian Accordian Teachers' Association are: Jerry Cingolani, president; Ronald Waddington, vice-president; Secretary-Treasurer is Myrtle Penfold; Past-President, Gregg Arnason; Directors, Nick Antonelli, Ernest Borgstrom, Helen Milne, Eric Munding, Jr. and Elio Viola.

The first annual contest sponsored by the Canadian Accordian Teachers' Association will be held February 8th, 1959 at the Burlington Arena Auditorium, 93 New Street, Burlington, Ontario. The purpose being to select the National Championship and Soloist in their respective age groups.

The Betty Meggino School of Ac-

cordion of Topeka, Kansas, is preparing over 125 students for the ATG syllabus examinations. The Kansas City Conservatory of Music is also using the ATG syllabus. The Joyce Lynne Accordian School of Kansas City, with an enrollment of about 250 students, is also preparing to use the ATG syllabus.

Classes have been organized at the Accordian Institute of America in Kansas City under the direction of Mr. Leo Scheer, well known symphony conductor and also director of the Kansas City Accordian Symphony. These classes, held every two weeks, will be in conducting and interpretation.

The K. C. Accordian Symphony is preparing for a forthcoming concert and are rehearsing among their numbers, "Roumanian Rhapsody No. 1" and Bach's "Brandenburg Concerto No. 2."

The Illinois Accordian Band Association, which has been in force for a number of years, has accepted other instruments into the organization along with the accordion and will henceforth be known as the Illinois Associated Band Association (IABA).

The composition commissioned by the ATG and composed by Dr. Tut-hill, will soon be released from the publisher.

The Wallingford Riegger composition "Cooper Square" commissioned by the American Accordianists' Association is written in three part song form and has a performance time of five minutes. This will be released by the publisher about January 1st. The AAA has also commissioned Paul



Dean John Bitter, of the University of Miami's School of Music, shows Neil A. Kjos, Chicago music publisher, model layout of the school's new buildings completed to date — the Arnold Volpe classroom group, the Albert Pick Memorial music library and the Henry Fillmore Memorial band building. Publisher Kjos visited the university in November, to complete negotiations for publishing five compositions for clarinet by Laurence Tremblay, head of the school's woodwind department.

Creston to write a major accordion work.

The AAA will hold their annual Opympics in Detroit in April. This contest is held to select the national contestant for the Internationale Confederation de Accordianistes (CIA). The International Contests will be held in New York next June in conjunction with the NAMM convention.

The writer of this column is sojourning at her winter home in Winter Haven, Florida, until April 1st. Her permanent address is Traverse City, Mich.

"Keyboard Experience"

By MR. MARION EGBERT

Staff, American Music Conference

332 So. Michigan Ave.

Chicago, Illinois

My current trip through New England has given me an opportunity to show many classroom teachers the potentials of keyboard experience. It is always a thrill to have a classroom teacher come up after a workshop and say she understands some things about music she never understood before, and she is returning to her classroom better equipped than ever.

Things that are seemingly most revealing to the teachers are:

1. What is actually meant by a song being in a certain key.

2. How key signatures are actually determined.

3. What is meant by I, IV, V⁷ in the song texts.

Even if the piano keyboard is not actually used with the children, a workshop by the music supervisor on music fundamentals is very profitable. One methods teacher in a teachers college said he had always made reference to a paper keyboard which he held up before his students to demonstrate points about music. It was, however, not until he placed a keyboard in the hands of each member of his class did he have the kind of response he wanted. Each member doing the thing about which the teacher was talking made the difference of understanding, instead of just having a vague idea.

The greatest difficulty for schools in carrying on keyboard experience is the lack of pianos more than it is the lack of time. Gradually when school

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Teen-agers Section

Mary Louise Fletcher, Teen-Age Editor

Band Elections Held at E.C.S.

By Mary Poole
Teen-Age Reporter
Edwards Central School
Edwards, New York

Recently members of the Edwards Central School Band, Edwards, New York, held elections for new band officers. Roger Dusharm, a Junior, was elected President; Janice Matejck, a



Here are the newly elected Edwards Central School Band officers, Edwards, New York. From left to right are, Maureen Barraford, Secretary-Treasurer; Roger Dusharm, President; and Janice Matejck, Vice President.

Junior, Vice President; and, Maureen Barraford, a Junior, Secretary-Treasurer. Other members elected to represent their respective classes in the Band Council were: Linda Allen, Eighth and Freshmen Classes; Evelyn Aldrich, Sophomore Class; Lillian Aldridge, Junior Class; and, Linda Brown, Senior Class. Under the leadership of Robert Smith, our Director, we are looking forward to a successful year.

IMPORTANT

Send all letters, pictures, write-ups to:

THE SCHOOL MUSICIAN
Mary Louise Fletcher
Teen-Age Editor
4 East Clinton St.
Joliet, Illinois

Federation Juniors

Meet in Newport

By Travis Ball, Jr., Vice President
Tennessee Federation of Music Clubs
Newport, Tennessee

The annual meeting of the Second District Juniors of the Tennessee Federation of Music Clubs met in Newport on October 4, 1958. The convention headquarters were the First Methodist Church and the First Baptist Church. The Convention closed a successful year of work, and the new junior officers were installed. The Meeting theme was — "Extension through Loyalty."

John Banta of Oak Ridge, District President, called the meeting to order. The National Junior Ritual was given, the singing of the Hymn being accompanied by an Ensemble from the Grace Moore Junior Music Club of Newport.

Travis Ball, Jr., Divisional Vice President, gave the welcome address. Glenna B. McMahan of Sevierville responded to the welcome.

At the beginning of our business session, President Banta appointed a committee to present a slate of officers for the coming year. While this committee held their meeting, Club delegates gave their reports. These showed a wide program of activities which our clubs are carrying. Sponsorship of National Music Week and Parade of American Music were presented. Two clubs in the District have received National Honor awards for their Parade Programs.

Miss Glenna McMahan of Sevierville was elected President for the coming year. Elected to serve with her as Secretary was Miss Kathy Boswell of Newport.

A Junior Sing featuring folk songs was enjoyed by all the delegates and counselors. Led by Miss Pat McNabb of Oak Ridge, the group sang such favorites as "Old Black Joe," "Dixie," and "My Homeland Tennessee." A beautiful piano accompaniment was furnished by Mrs. P. T. Bauman, an active Federation leader.

Mrs. Earl Igou, State Junior Counselor, brought an informative message on the activities of the State for the coming two years. The outgoing officers were complimented on the job they had done, and a challenge was given to the new officers.

To conclude the morning session, Travis Ball, Jr., East Tennessee Vice President, gave a short talk on the theme, "An Active Junior Division Today for a greater Federation Tomorrow."

The meeting was adjourned to meet again in October, 1959 at Etowah, Tennessee.

"JON KINDRED"

N.A.R.D. Contest Winner

At the 1958 Enid, Oklahoma, Tri-State Music Festival, Jon Kindred, and 18 year old drummer, graduate of South San Antonio High School, won the N.A.R.D. contest. This was



Jon learning the technique of Jazz drum tuning from Louie Bellson (onlooker is not expressing an opinion).

just the beginning, of a chain of events that Jon says he will never forget.

Present at the Festival was Remo-Belli, famous drummer. He was very impressed with Jon as a drummer and as a person. Through Fred Hoey and Melvin Means, two San Antonio per-

cussion men, Remo learned more of Jon.

Back in Hollywood, Remo met with another well known person of the percussion world, Roy Hart, from Drum City. They decided to offer Jon a scholarship of a new type, namely to spend the summer at Drum City studying with the top percussion teachers in a general course in percussion history and technique. All John's expenses were co-sponsored by Mr. Belli and Mr. Hart. Jon accepted without hesitation, to study under such men as Bill Kraft and Forrest Clark of the Los Angeles Philharmonic and Roy Harte, was a chance Jon jumped at!

Jon was exposed to all pertaining to percussion 8 hours a day five days a week. In Jon's own words, "I could spend a lifetime teaching other drummers what I learned at Drum City in just one short summer!"

Each and every person that came in contact with Jon had a good word to say about him! Harte said, "We all became so attached to Jon, we hated to see him go, he's welcome back at any time."

Jon is now taking advantage of a scholarship in Music and Science at Texas-Christian University. Upon graduation, he will either enter the profession, or join the ranks of the great music educators this country is producing.

Belli and Harte were so happy with the outcome of this, their first scholarship, that they contemplate making the Enid-Drum City Scholarship a yearly event!

Good luck Jon!

H.M.S. Pinafore Lincolnway's First Operetta

September of this year marked the beginning of the first Lincolnway High School Mixed Choir and also the first operetta presented by the members of the vocal department of the five year old Illinois community high school, serving the towns of New Lenox, Manhattan, Frankfort and Mokena.

The chorus, being new and inexperienced, it was with no little apprehension that the music dept. approached the task ahead. We had one tried and true soloist, Bonnie Rydell, a Mokena Sr. Her contest and concert work qualified her for Josephine's role. Marjorie Ardaugh, a Manhattan Jr. had much stage experience but little solo work. However, we tried her as Buttercup and it really worked. Linda Matasovic, a New Lenox Sr. had proven herself ensemblewise and was doing a wonderful job as girls glee



Here we see the fine cast of Lincolnway's first operetta, "H.M.S. Pinafore". (l to r — standing) Gordon Case, Marge Ardaugh, Bob Breidert, Linda Matasovic, Fred Kieslar, Bonnie Rydell, Dan Owen, Charles Hunter, (Kneeling) Larry Lubway.

club president. Not being a bit afraid of hard work she was the choice for cousin Hebe. The selection of male leads was not quite as easy a task. We had seven possible boys out of the twenty-five in male chorus and six spots to fill! The boys tryouts was strictly "what do you think you can do" variety. Nevertheless a junior lad from Lincolnwood, Dan Owens, sang his first solo, spoke his first lines, did his first dance and all in all did a very fine first job as Ralph Rackstraw the tenor lead. Fred Kieslar, a Mokena senior, was hampered only slightly playing Sir Joseph Porter. He was flat on his back for one of the seven weeks of rehearsal with the flu. He recovered, we had a show. Sophomore Bob Breidert from Frankfort has taken private lessons for some time but was secretly dreading that first solo appearance. Captain Cocoran's part with solos, two duets, a trio and much ensemble work provided him with more than enough "experience." Charles Hunter, another senior boy from New Lenox really walked and talked the part of Dick Deadeye. He was "trangular" for two weeks after the show. The plot had thickened. Gordon Case, a Manhattan sophomore, sang his first solo as Bill Bobstay, Boatswain's mate and filled in many loose ends of the show. Larry Lubway, a New Lenox sophomore, rounded out the cast as Tom Tucker, midshipman.

The lack of experience of these principals were more than made up by the tremendous enthusiasm with which they tackled the job at hand. Much badly needed stage direction was handled superbly by Mrs. Elliott, the speech teacher at Lincolnway.

Now the chorus. The school being situated as it is, the stage busy every day after school by principals, the chorus had to learn, memorize and pre-

sent the operetta with all the work from presentation to production done in seven weeks during third period only. They did it.

We were short an orchestra, but definitely not short on good accompanists. Five students, Carole Gilmore, a senior, Mary Jane Donaldson and Sharon Wolf, juniors, Gege Cline and Gayle Harling, sophomores blended their talents superbly for the show.

The stage crew, under direction of Leroy Bitner and Marvin Grey with plenty of help from the boys glee club took ample care of all stage problems, ten gallons of milk, and bushels of cooking. The lighting for the impromptu sock hops after rehearsal was tremendous. "Bird Dog" ran unceremoniously from the deck of the "Pinafore" on various and Sunday occasions. After rehearsals.

All in all, we were rather proud of our first operetta and felt it was a worthwhile activity. Our goal was experience only and we felt that with the performance went far beyond that.



A friendly pat on the back is typical of the kind of support President Charles Hoefling receives from the other officers of the Lillis High School Band, Kansas City, Missouri. Standing left to right are: Rachel Sanchez, librarian; Betty Myerson, Manager; Bob Miller, vice-president; and Alberto Young, secretary-treasurer.

TOP TUNES In Review

Decca - Long Play - 33 1/3 RPM

THE FABULOUS ARRANGEMENTS OF TOMMY DORSEY IN HI FI . . . WARREN COVINGTON

The familiar TD arrangements and sound are presented here, with a new driving force. The re-organization of the TD band is due to his widow and Willard Alexander. Warren Covington has given the band a fresh new approach to music, just as everyone who knew Dorsey would have done. This is the first album of the new TD orchestra, but certainly not the last.

THE EDDY DUCHIN STORY . . . CARMEN CAVALLERO (SOUND-TRACK)

This best selling album that is still appearing on music charts throughout the country, is now available on Stereo.

GOSPEL TRAIN . . . SISTER ROSETTA THARPE

This is Gospel singing at its very best! These are the best loved Gospel songs sung by an outstanding performer. Although Sister Rosetta is heard today in both sacred and secular music, many people recognize her for the type of music contained in this album.

POPULAR ORGAN FAVORITES . . . JESSE CRAWFORD . . . MELODIES OF JIMMY McHUGH

The evergreen compositions of Jimmy McHugh are given a new interpretation by the "poet of the organ." For years a favorite entertainer, Mr. Crawford displays his virtuosity on the pipe organ to those who are unfamiliar with the almost limitless resources of this great instrument.

LAWSON-HAGGART ROCKIN' BAND

Although the selection of tunes in this album may sound as if they appeal to the younger generation, the combination of Lawson-Haggart has been a favorite of the record buyer for years. Their renditions of Tequila, Swingin' Shepherd Blues, and other such tender tunes can't be beat. We don't think you will be able to sit still.

SMORGASBORD FOR STRINGS . . . HELMUT ZACHARIAS

A musical trip around Scandinavia is

what we bring you in this most recent German import. Helmut Zacharias is no stranger to these shores with his lush recordings. It is interesting to note that his background started with classical music, was furthered by his love for jazz (which made him Europe's top jazz violinist) and now makes for some of the loveliest sounds ever.

MORE OR LESS . . . LES PAUL and TRIO

Les Paul for many years has been a favorite with his many and varied interpretations of new and old songs, played on the instrument that he mastered, the guitar. One half of this album is devoted to hawaiian favorites, the other to "swingin' mood" guitar.

COLORS IN SOUND . . . SAL SALVADOR

Since his Kenton days, Sal has worked exclusively with small groups. The current Salvador group came into being last year, a distinctive group with a sound and manner of its own. In this, his first album for Decca his quartet is featured with brass, emanating from a full orchestra. This is jazz that moves in various musical direction under the leadership of an accomplished guitarist.

CROSS SECTION . . . SAXES . . . HAL McKUSICK

Hal began arranging-composing back in the days when the Boyd Raeburn band seemed to be an adventurous group. Since then he has been prominent on the Jazz scene not only as a musician, but a writer as well. This is also his first for Decca, featuring arrangements by Jimmy Guiffre, Ernie Wilkins and George Handy.

Duquesne's New Conductor Off To Good Start

A new era of band activities has been ushered in at Duquesne University, Pittsburgh, with the appointment of Don McCathren as Director of Bands. Under the capable guiding hand of Dr. Gerald Keenan, Dean of the School of Music, Duquesne has gained widespread recognition for its outstanding music school. It is only natural that the newly-organized Band Department in the Music School be of the finest caliber.

One of the first steps Professor McCathren took was to organize three separate bands within the overall department of bands. The first and most important new band is the Duquesne University Band. This 60-piece balanced ensemble, composed almost entirely of music majors, is dedicated to the performance of the finest music in



Don McCathren, Duquesne's Director of Bands, leading his newly formed 60 piece ensemble in its campus debut.

the band repertoire. It is the main concert and tour group within the Band Dept.

Director McCathren recognized the need for another type of concert band. In any group of people, McCathren says, there is a large proportion of people who play musical instruments. "Thanks to the outstanding band programs in our grade and secondary schools, a large segment of these people play band instruments. In our modern high pressure way of life, everyone needs the emotional release that music can bring. People who play instruments should have the opportunity to continue playing these instruments for the enjoyment it provides them but perhaps, of even greater importance, for the excellent emotional health that it brings," Mr. McCathren observed.

In addition to providing the musicians enrolled in other schools of the University with an outlet for their talents, Prof. McCathren felt the need of a band that would be a true representation of the entire student body, a band to perform at pep rallies, basketball games and other similar functions. Upon this sound reasoning was founded the Duquesne University "All-University Band." This band, while built around a nucleus of music majors is open to any student on the campus.

The third band, an R.O.T.C. marching band, was formed in collaboration with Lt. Col. Oliver Bruce, Military Coordinator of the Duquesne University R.O.T.C. program. While one of the main functions of this band will be to play at military reviews and other military functions, this band is the official marching band of the university. As such, it will take part in all university parades and all out-door events where a marching band is needed.

To run a band department of this
(Turn to page 66)



A National Nonprofit Educational Society

THE SCHOOL MUSICIAN is the Official Organ of The Modern Music Masters Society.

Talent and Reward

The national music honor society provides many opportunities to a school with a progressive music education program. Students who have given freely of their time and talents in serving, through music, their school, church and community, are given adequate and appropriate recognition through membership in Modern Music Masters. A Chapter in a school challenges students to greater efforts, encourages solo and ensemble performances, recognizes personal achievements, promotes better public relations, and inspires students to higher ideals and service.

Although Modern Music Masters is primarily honorary (some Chapters operate solely on this basis) most Chapters find a program of projects and activities most rewarding. Many Chapters present programs for school assemblies and for local church and community organizations; sponsor solo and ensemble contests, festivals and operettas; make a special study of some phase of music; have guest performers and speakers; or raise funds for summer music camp scholarships and needed music department equipment.

Music directors interested in learning more of the advantages of participating in the Society's program are invited to write to Modern Music Masters, P.O. Box 347, Park Ridge, Illinois.

William J. Inglis

Mr. Inglis, sponsor of Chapter 192 at Hialeah H. S. in Hialeah, Florida, and a member of the Society's national executive board, has evaluated Tri-M as follows: "Modern Music Masters has provided our school with a framework through which all of the music department may work together. It is a cohesive element that keeps our students together. Most music departments have a tendency toward separation into three individual sections. We are no exception. Thanks to Tri-M this is a minor problem with us. We owe our

accomplishments to the inspiring ideals of Tri-M and its many challenges."

Tri-M Loyalty Song

Now, in response to requests from many Chapters, the first official song has been written for the national music honor society. "Music Masters, Hail to Thee" is the title of the song which is being widely sung at Initiation Ceremonies, Chapter meetings, programs, and special Tri-M events.

Illinois Chapter Newsletter

An excellent four-page first issue of the publication of the Illinois Association of Modern Music Masters, edited by O. D. Premo, State Sponsor, and the state student officers, was sent to all Illinois Chapters in November. A unique feature was a map of the state showing the location of each of the more than 50 Chapters. An editorial, feature articles on outstanding members, news items from a number of Chapters, plus a clever "Do You Know?" column completed the Newsletter.

Top-Notchers

Karen Lindh, a member of Chapter 275 of Derry Area H. S., Derry, Pennsylvania, has been selected as a Tri-M Top-Notcher for January. Karen has studied piano for eight years, has accompanied the mixed chorus for three years, the Junior Trio for two years, the Senior Boys Quartet for one year, and has played for the Baccalureate and Commencement services. This is her fourth year in Mixed Chorus and Chapel Choir. Having studied voice for six years, she has had a leading role in the school's annual operetta for three years and has done vocal solo work for many school and civic functions. Karen has also played clarinet in the band, plays the organ for her church's Sunday School, and is a member of the Forensic Club. Congratulations to Karen for lending her talents to contribute to the success of the musical accomplishments of her school and community.



Karen Lindh

George Davis, treasurer of Tri-M Chapter 288, Union H. S. in Sweet Home, Oregon, has also been chosen as a Top-Notcher. George has been in Senior Band for four years, Boy Scout band for six years, Pep Band for four years, and a member of the Trumpet Trio; he has taken chorus for one year, been a member of the Vocal



Members of Chapter 304 of Woodward Community H. S. in Woodward, Iowa. Music directors and students from five neighboring schools were special guests at their fall Initiation Ceremony. James Coffin is the faculty sponsor and Mrs. Isabelle Fox the co-sponsor.



Members of Chapter 347 of Red Band H. S. in Chattanooga, Tennessee. Jane Reeder is the faculty sponsor.

Octette and "Knights", a boys' quartet. He has attended the State Contest for three years, receiving top ratings for solo competition and for the instrumental ensemble contest; he was also privileged to be one of a group chosen for the Rafael Mendez Honor Band. George has performed on many community programs; in the Collen Capers and Chips 'N Splinters talent shows; and was a member of the Exchange Assembly Troupe. Among his other activities he has done solo work in his church and sings in the church choir, is president of the Bible Club, and is a member of the Key Club. He is a member of the National Honor Society and has received the following awards: American Legion Outstanding Student, Mathematics Academic, and Band Academic. Congratulations!

Chapter News Parade

Chapter 372 of Malta, Montana, sponsored a Summer Students Recital the latter part of August at which were presented all the students in the music department who took private lessons during the summer. During the Christmas vacation they sponsored a recital of a Malta High School graduate who is now a student at the Eastman School of Music in Rochester, New York. Selling pennants and sponsoring a school dance are money making projects for the year.

Martha Dunham, secretary of Chapter 268 of Grossmont H. S. in Grossmont, California, reports plans for special activities which include attending a performance of the opera, "The Marriage of Figaro", giving a talent show after the school's traditional Christmas Pageant in December, hearing Van Cliburn in February, and having a banquet at the homes of members, where they often discuss and listen to recordings of various types of music.

Chapter 341 at Elmer L. Meyers H. S. in Wilkes-Barre, Pennsylvania, has set up a program for the year's Chapter meetings which includes guest speakers on the following topics: Care and Repair of Instruments, Negro Music, Dance Bands, and Joyce Coykendall, secretary of Chapter 362 of Hinsdale H. S. in Hinsdale, Illinois, writes: "At our first Chapter meeting this fall we planned projects for the year: a trip to an opera or concert for the whole music department; a public recital put on by Tri-M members; to provide ushers for the Community Concert Series; and to have soloists and ensembles prepared to perform for local organizations."

Chapter 318 of Minot Model H. S. at Minot, North Dakota, gives a recital by members the first Monday evening of every month. For their monthly Wednesday afternoon meetings they have scheduled something of interest to all the members. At a fall meeting, Mr. Ralph Wallen, the organ instructor at Minot State Teachers College, showed the Chapter the workings of the pipe organ in the college in an illustrated lecture and demonstration.

Lois Robertson, secretary of Chapter 288 of Union H. S. at Sweet Home, Oregon, reports: "At our evening meetings throughout the year we are sponsoring a miniature concert series to be given by guest artists living in the surrounding communities." Last spring this Chapter installed the officers and initiated the apprentices of Chapter 381 at nearby Central Linn H. S. at Brownsville.

Chapter 118 of Grand Island Senior H. S. in Grand Island, Nebraska, put on a Christmas show on the television station KHAS-TV in Hastings, Nebraska.

Correspondence Invited

Anyone desiring a copy of the brochure, "What a Tri-M Chapter Will Do for Your Music Education Program", is invited to write to Modern Music Masters, P. O. Box 347, Park Ridge, Illinois.

The End

Flood Junior High Plays in Contest

By Mary Carstens
Flood Junior High Band
Englewood, Colorado

The Flood Junior High band of Englewood, Colorado, directed by Mr. James Sewrey, performed in competition on September 27, 1958. An approximate total of 6000, bandmen performed on Band Day at a Colorado University football game in Boulder, Colorado.

The drum-major for our band was Joe Armstrong and the two Majorettes were Pam Allen and Andrea Maxwell.

The two buses carrying the 63 band members left Englewood between 6:30 and 7:00 A.M. They did the show at 9:20 A.M., the whole band ate lunch together in a banquet room at one of the cafes in Boulder. After a wonderful time and a good lunch, they walked to the college football field and marched on at 1:15.

The half-time show included: the bass horns playing, "When Yuba Plays the Tuba Down in Cuba;" all of the bell-lyra players did "The Bells of Saint Mary." Seventy-six selected trombones played "Seventy-six Trombones." All the twirlers from the different bands performed to the music of the Colorado University Band.

The bands were judged on the following points: musicianship, cadence carriage, alignment, precision inspection discipline, special maneuvers and general effect. Although the Flood Junior High band was the only Jr. High band in the maneuvering contest, they received a score of 89.9 out of a possible 100. In the eyes of Mr. Sewrey and the band, who worked hard in getting ready for the contest, this is a very good score and one that we can be proud of.

On the way back to Englewood, a few band members held a jam session. It was fun for the kids and hard on the bus driver.

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Band Music Laboratory

(Continued from page 14)

is stated first in unison cornets and gives us a modal feeling. The solo cornet repeats the theme now aided by horns and trombones in harmony. The third statement is in the tutti band, the melody in the upper woodwinds. Other statements are taken by the alto sax, English horn, clarinets, and later the baritone. The music is not difficult but attention must be given to sustained playing; the per-

cussion parts are important as well. Directors will welcome this effective arrangement. Class C.

Legend of the Canyon, by Victor Lamont, Sam Fox, FB 7.50, SB 10.00, 1958.

The mysterious nature of the canyon is suggested by the low, open fifths in the baritone and tuba; the first snatches of the theme are to be found in the clarinet then the solo horn. This symphonic poem continues Lento in 4/4 (Aminor). The next section is in Andante alla-breve in Eb. Dawn is suggested in a lighter

alla-breve section in Eb while the grandeur of the canyon is depicted at the Grandioso where the brass state the theme. The clarinet has a few fast tonguing passages and the cornet a couple of high "b's" plus a few optional high notes. Not overly difficult Class C plus.

Fanfare & Fable, by Graham T. Overgard, Sam Fox, FB 6.50, SB 8.50, 1958.

This extended concert march begins forcefully in F, alla-breve. Sixteen bars of introduction take us to the first strain now in Gb. The Trio, in Bb, features clarinets, sax, baritone, and bassoon on the theme. For the final statement of the trio theme the key is Db. The march ends powerfully. The clarinets have only a few passages to worry about and the range extends only to high "g"; the cornet has a few high notes. Class C plus.

Soliloquy, by Frank Erickson, Bourne, FB 6.00, SB 9.00, 1958.

The music begins softly and slowly in 4/4; the thematic material is first in the clarinets, then in the cornet. After a few bars of tutti the quiet atmosphere returns with the theme, slightly inverted, again in the clarinet. The theme is heard once again in its original state before the band tutti ends the work. There are no technical difficulties and the instruments are in their easy ranges. Class C (and some Class D) bands.

Arabesque, by Willard Musser, Bourne, FB 7.00, SB 10.50, 1958.

Here is a 2/4 Allegro with a continuous rhythm from start to finish. The keys are Cm and Ab. After a four bar rhythmic vamp the woodwinds take the theme; the second part of the theme is in the tutti band. The Ab section is softer and in eighths. There is another section with the theme in the brass and a sixteenth note figuration in the woodwinds. Almost like a perpetual motion. Not too difficult and again Class C.

The Peanut Vendor, by Simons, arranged by John J. Morrissey, Edw. B. Marks, FB 5.00, SB 7.50.

Here is an extended arrangement of the well known tune. The key is F in alla-breve. Getting the Latin American rhythms precise will be the challenge here. The music is full sounding and in the practical ranges. Appealing Class C.

Busman's Holiday, Eric Osterling, Bourne, FB 5.00, SB 7.50, 1958.

Here is a cute, light hearted number in fast march tempo, alla-breve in Eb and Ab. The music is "show-type" with modern sounding chords, close "dance"

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(Turn to page 53)

PERCUSSION CLINIC

(Continued from page 17)

always present. In the percussion sectional this then can be somewhat satisfied but in the percussion ensemble it is brought to definite satisfied realization through accomplishment in performance.

Development

"Percussion music can be as effective as any other means of instrumental expression. The interest in percussion instruments, their variety and their construction has resulted in the production of many new works." Paul Price.

In developing the interest in the percussion ensemble, music should be chosen with care, with regards for the level of musicianship, the amount of acquired technique, the equipment at hand, and for the aesthetic value. The music should be functional at first, to coordinate sounds and techniques for general learning of sound concepts, balance and blend and for instructional purposes. Then, as soon as possible when its musically feasible, there should be a public performance. This will do much towards promoting confidence and furthering interest in the percussion ensemble, its literature and required techniques.

Instruction in techniques to the extent needed usually precedes the reading and performance of composition. The percussion rehearsal is for improving concert performance. The percussion sectional is for the building of concepts and the instruction of techniques. The percussion ensemble is for increasing the use of techniques learned, through the performance of compositions; and thereby, reach the goal of aesthetic expression and concomitant technical accomplishment.

"The percussion ensemble should supplement, as do wind and string ensembles, and not take the place of regular organization rehearsals . . . The prime purpose of having a percussion ensemble is obviously to perform percussion music. Like other instrumental ensembles it is possible to organize such a group for educational and instructive as well as cultural purposes. The general objective for having percussion ensembles in the public schools can be a part of the total education of students in helping them develop an appreciative, more complete musical taste and judgment. In addition, it is possible to afford the percussion student a more complete musical experience by helping to discover the enjoyment and benefit-cultural, social

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and technical-derived through the responsibility demanded of ensemble participation." Paul Price

Selected Beginning Materials

- *Introduction to Percussion Ensemble Playing* by Hale, pub. by Music for Percussion.
- *Percussion Section Rehearsal*, by Grace & Joe Berryman, pub. by The Band Shed.
- *First Quartet* by Britton, pub. by Music for Percussion.
- *Two For Six* by Davis, pub. by Creative Music.
- *One Over Three* by Britton, pub. by Music for Percussion.
- *Poem For Percussion* by Christian, pub. by Creative Music.
- *Sextet* by Siwe, pub. by Music for Percussion.
- *Octette for Percussion* by Ward, pub. by New Sounds in Modern Music.

NEXT MONTH: Development and Performance of Rolls.

Band Stand — Composers

(Continued from page 26)

25. WYKES, Robert

Fantasia for Band
Fantasia I Woodwinds
Fantasia II Brass
Fantasia III Full Band

SW

Do We Need A National Choral Clinic?

(Continued from page 31)

America. If this were the case, then I feel that such a clinic would be more than justified.

Editor's Note: We are sure that many Choral Directors would like to voice their opinions on this controversial subject. Please write your suggestions and reactions direct to Mr. Jaeger. Perhaps this could be the beginning of a major National Choral Clinic.

The End

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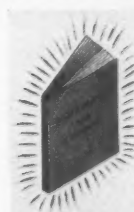


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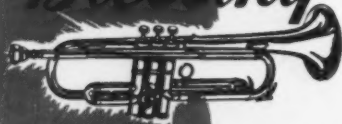
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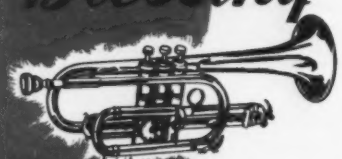
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CLARINET CORNER

(Continued from page 18)

includes a one bar introduction where the older editions do not. The ending here is also different. In the older versions the clarinet finishes on the high F and the accompaniment takes another four measures. In the Langenus version the clarinet holds longer on the high F and ends the music on the low F; a couple of measures are thus chopped off. In a word, the Sobek is here carefully edited; there are many indications for the breath, for tempo changes, etc., that do not appear in the older editions. These added indications help to clarify the interpretation. There is still enough here to challenge the Grade 5 player.

Ninth Solo, Klose, Ensemble Music Press, 2.00, 1941.

Klose wrote many solos for clarinet in addition to his celebrated Method. The Ninth Solo is his opus 25. The solo, typical of many of the period, begins with a 6/8 Andante. There is then a 3/4 Allegretto followed closely by the 6/8 section. Several cadenzas are to be found. The 2/4 Allegro is technical but not overly difficult. The music ends with a section of typical arpeggio work. Some of these older solos may seem trite to us. Historically, they are important. Equally important is that they can provide healthy supplementary training materials. Grade 4 plus.

Part V

Solos Arranged for Two Clarinets

Concertino for Clarinet, Weber, transcribed for two clarinet by G Langenus, Sonatas for Clarinet, Brahms, (Same)

These are 1950 publications of Boosey-Hawkes; the Weber is 1.25, each of the Brahms (Fm, Eb) at 1.50. There have been some who have scoffed at these three arrangements. They have completely misinterpreted the aims of Mr. Langenus. These arrangements are not duos nor were they intended for performance. They are intended to acquaint the student with the accompaniment, or in the case of the Sonatas, the piano part. In many places it is difficult to secure adequate accompaniment. To give the student somewhat of an idea of the accompaniment, and so prepare him for the "real" thing these arrangements are offered. By playing the second part then, the teacher can give the pupil an idea of the accompaniment. The solo part is intact and the editing is authoritative. Where the solo part would

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normally have rests Mr. Langenus has assigned some of the accompaniment part. In the Brahms Sonatas the solo part is also given some of the piano part. Langenus has made some indications to show just what is going on. Certainly we would prefer that this music be performed with proper accompaniment. In any event the second part will help the student to get some idea of the music and so prepare him for the "real" thing. Very clear editions. Next month the *Misc. Arrangements*.

Contest Selection

In making choices for solos and ensembles directors should study possibilities in light of the players' abilities. The material should challenge the student but on an appropriate level. Here are a number of suggestions:

A Country Story for Bb Clarinet Quartet, Kaplan, Belwin, 1.50.

A 3/4 Andante & 2/4 Allegro; C for clarinet, easy grade, tuneful.

Sonata for Tenor Sax, Handel (Kaplan), Spratt, 1.00.

Taken from violin literature to offer something decent for sax. A 3/2 Largo and 12/8 Allegretto About Grade 3 plus.

Sarabande & Gigue for Bass Clarinet, Lully (Kaplan), Spratt, 1.00.

Taken from keyboard literature to bolster needed material for medium grades. About Grade 4.

Arietta & Minuet for Bass Clarinet, Haydn (Kaplan), Spratt, 1.00.

Easy, Arietta in low register Grade 11.

Recital Literature for Clarinet (in four volumes), edited by Wm. Stubbins, Wahr of Ann Arbor.

Fine choices in this outstanding collection. Volumes 1 & 2 have solos easy to advanced.

Aquamarine, for Bass Clarinet, Karel, Boosey-Hawkes.

One of the better new things. modern treatment Grade 3 plus.

Divertimento in Bb for clarinet, Mozart (Bellison), Ricordi 2.00

Beautiful, easy music Grade 2 plus.

Seven Melodic Pieces, edited David Weber, Leeds

Easy to medium solos of Russian school, fine collection.

More next issue.

The End

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THE BRASS WORKSHOP

(Continued from page 20)

smaller and brighter by a more shallow cup and a smaller opening in the throat of the mouthpiece. It is not possible to broaden the sound of a "French-type" instrument with a larger mouthpiece; it merely gets brighter. Because the bore size is not standard, each mouthpiece should be checked and fitted to its instrument. In some cases, the manufacturers fail to do

this with the mouthpiece provided with the instrument! Having made your choices of instruments which possess the tonal attributes you desire, we turn to condition of instruments and their effects.

The fuzzy sound — Here we may look for the cause in worn and leaky valves, a worn cork on the water key and even a soldered tube connection which has broken loose. Finding the instrument in good condition, if all sounds are fuzzy, the fault lies in a poor vibration from the embouchure. If only some of the tones are fuzzy,

look to lack of flexibility in the embouchure and his failure to "center" the sound.

The thin sound — Two possible causes come to mind immediately. They are going over the top of the tonal center in order to gain intonation on an instrument playing flat and the very shallow, small throated mouthpiece. A third cause is failure to supply proper wind support to the tone and finally the closed throat making the air stream supplying the vibration too narrow.

The key factor in consistently good sound lies with the ability to control and utilize the breath support to carry the tone for its duration with finesse and command. The player with crossed legs, the player who slouches against the back rest of his chair and the player who elevates his shoulders when he inhales are the players who do not have this control. Good control results in by-passing the chest and shoulders. Breath from the diaphragm must push against the resistance of the embouchure and instrument and the throat acts as a valve. The vowel behind the "t" or "d" used to start the tone should correspond to the range the tone is in. If in the low register, *ah* opens the throat, *oo* is appropriate for the middle register, and *ee* gives the correct opening for the high register. The embouchure should remain constant once the correct pitch has been established and its movement to hold a tone up or effect its release produces very non-musical effects.

Where does the embouchure fit in? Since none of us has an identical teeth and jaw formation, this is an individual matter. However, the teacher with the developed ear, should help the pupil set the exact embouchure spot and by demanding good tone, aid the player in establishing a place for the mouthpiece.

The player who demands a good tone of himself and who is aware of good posture and wind support is constantly gaining in command and control of his instrument. The regularity of his practice and his refusal to abuse his more sensitive embouchure development will give him a steadily growing assurance in his improving mastery of his instrument and this leads to the initiative so vital to the lead player and the soloist. It helps the development of a confidence in the player's ability to perform consistently and accurately.

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he prefers, French, German, British or a particular American orchestra's sound, will find that he has made an important decision and decided the basis upon which an important choir of his organizations will proceed. There is no question but what this will effect the choice of instruments you will recommend to your players.

Thank you for your kind letters and questions to this column as they are an aid in keeping the content focused upon your interests.

The End

Power Steering

(Continued from page 33)

effect of multi-bounced sound.

Feedback extends to areas of personal relationships of players as well as to the musical sound. Little acts and signals generated by a player such as gestures, side comments, smiles, and such like are used for probes and for feedback information to answer the question: "How am I doing?" The way these acts are received by the recipient are the stuff from which decisions to continue, to halt, to modify rehearsal behavior are based.

Because of the amount of information that can be gathered about an individual's performance thru the feedback system a certain selection or sifting of information is necessary. In fact too much information that would produce oscillation in machines produces frustration in humans. Of importance to the music educator is the need to determine what are the more urgent messages to which the novice player should attend. He must determine and feed back to the stumbling beginning player just how much "on beam" are his efforts. In this way the learner develops judgement in his selection of useful feedback information. Part of the learning players attention should be directed towards helping him make for himself the best possible corrections in his performance without the constant attention of a teacher.

Observation of several musical organizations in rehearsal revealed a rather curious use of the feedback process. Conductors of several school bands were found trying some experimental seating plans. Conductors who personally played the trombone placed the trombone section of the band directly in front or slightly to the left of the conductor's podium. In these several situations the conductor found that since his early training as a player in musical organizations produced a feedback of his own instrument's tone in the left ear and the balance

of the organization's sound in the right ear that he had developed what he considered reliable concepts of judging band tone in this manner. When as a conductor he was forced by the nature of the conducting responsibility to make reliable evaluations of the on-going tone a simulation of the playing situation provided needed assurance. This may possibly be a factor when the violin trained conductor makes demands of the first violin section in rehearsal. He is most likely trying to recreate the feedback situation that prevails when he is playing and listening to the violin under-the-ear.

The understanding of the feedback circuits in musical performance can influence greatly the technique of rehearsing. Through use of the experimental approach in the rehearsal the size of units of informational feedback that can be handled effectively by players of various degrees of development or maturity can be determined. Rehearsal efficiency increases when the players understand the purpose of each action and the importance of its consequence. The goal is to train each player to quickly and accurately evaluate each act before going on to the next act. The inclusion of planning on how to collect information for evaluation should be included in each on-going activity engaged in by the players and the conductor alike.

The above is but a quick sketch of the process of feedback. In actual practice the feedback sequence may happen so quickly during playing that

the steps are not separately recognized. All performances by individuals in the musical group or groups of players within the performing group or the entire organization in its relationship to the audience will use the elements of the feedback process. The conscious clarification and refining of the feedback process can replace much fumble-like progress with on-target power steering.

The End

Band Music Laboratory

(Continued from page 48)

harmony, etc. Ranges not excessive though cornet reaches to high Bb. To be effective the music must be played precisely, no dragging. Good for short program contrast. Class C plus.

Partners in Defense, by Major Mark
(Continued on next page)



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Azzolina, and Jack Hoffman, *Bourne*, FB 2.00, 1958.

This is the official march of the North American Air Defense Command. In 6/8 and Bb the march offers few difficulties. However, the first cornet soars up to high Bb and B while the clarinet has a couple of high notes. But for the higher range in the cornet the march is not difficult. Class C plus with some good high cornet players.

Cornet Band Book, by Maurice Gardner, Staff Music, each part .50 (march size), conductor 1.50, (Octavo).

The collection is designed as a supplementary book for beginning and

intermediate bands. The march size parts are clearly printed. Each book contains the solo part (the melody) and the band part (harmony part) for each number. All sorts of combinations are possible, unison, duos, trios, quartets, or full band. Included in the 15 numbers are works by Bach, Purcell and others. Easy ranges for young bands and nice for Class D groups.

Program Repertoire for Brass Quartet, Rubank, .75 each part, 2.00 full score, 1958.

INSTRUMENTATION: first cornet, second cornet, the third part may be played by French horn or Eb horn

or first trombone, the fourth part by second trombone or baritone. The 14 numbers include works by Kapke, Mozart, Shelukov, Massenet, Ostransky, Bizet, Beethoven and others. Other volumes in this series are: *Quartet Repertoire*, *Festival Repertoire* (Brass Quintet), *Concert Repertoire* (Sextet). The collection here is medium grade and useful.

Pride of the Purple March, by Richard W. Bowles, FitzSimons, FB 2.00, 1958.

This is a 6/8 march in Bb and Eb dedicated to Mr. John Paynter and the Northwestern University Bands. The march is not difficult and the instruments do not play in their extreme ranges. Class C plus.

Pan-American Heritage, by Richard W. Bowles, FitzSimons, FB 3.00, 1950.

Designed for the half time show, the music is a salute to our neighbors south of the border. The four sections are: Indian Drums (form a drum or tomahawk), Bullfight Song (form a head or sombrero), Gulf Stream, and America The Beautiful (form a shield). Not difficult. Class C.

The End

American String Teachers Association

(Continued from page 39)

Szigeti will appear in recital and will be presented with a citation by the association at its reception. Other artists scheduled to perform are Joachim Chassman, Florence Reynolds, Rudolph Wendt, David Dawson, Sidney Foster, Raymond Stuhl, Murray Grodner, and Francis Tursi. The ASTA convention will be a joint meeting with the Music Teachers National Association.

The End

Charles W. Greer, music consultant of Pensacola, Florida, feels that music is a "very part of an arithmetic program and can contribute toward the better understanding of it." He illustrates his statement in teaching by applying music to counting, or by comparing notes and half-notes to fractions. And Samuel Abbott, science instructor in White Plains, New York, teaches physics by letting his students construct their own musical instruments with whatever material they wish. Students learn the complexities of sound, pitch, tone and harmony in action by making these simple sound-producing instruments. Thus, the science of sound and the art of music are combined.

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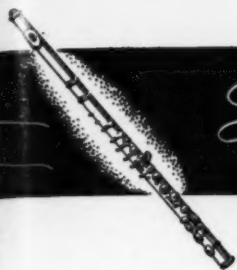
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Let Me Answer Your Flute Questions

By Mary Louise Nigro Poor

Flute Instructor, 427 North Second St., DeKalb, Illinois

Football and Flutes Do Mix

Every once in awhile some one asks, "Don't you think the flute is a nice instrument for a girl?" The answer is always yes, but of course, the flute is a wonderful instrument for a girl or a boy or a man or a woman. To label an instrument as masculine or feminine is what many people do who feel a compulsion to categorize. There is nothing really wrong with that, but why bother?

The fact that the flute can resemble a female voice and a cello or trombone a male voice is obvious. However, that does not necessarily mean that these instruments must be exclusively played by the humans whose voice they resemble.

Recently I received a letter from a

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young man whose age I would guess to be between 13 and 15. It contained a pathetic example of a father's prejudice becoming a boy's frustration. For some unexplained reason the father thinks that the flute is a "girls instrument" and refuses to allow the boy to play the instrument in public. Here in part is my answer to this unhappy young man who so desperately wants to play the flute.

"If you take a look at the many professional symphony orchestras throughout the country, you will notice that only one major one, the Boston Symphony, has a woman as principal flutist. There are a few others playing



Here are two strapping young football players who prove that boys can and do play the flute. (l to r) Stephen McCall and James Phillips. Both in the Waldo Junior High School Band, Aurora, Illinois.

second flute, but the majority are all men. These men earn their living by playing the flute and most certainly are not considered "sissies."

"The only reason that I can see for a girl to take the flute or clarinet instead of another instrument is because it is light in weight and easily carried. I have some very strapping high school football players as my most advanced students and I don't believe they

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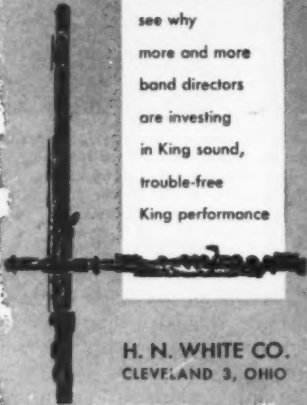
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by

Mary Louise Nigra Poor

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"... it is as suitable for a boy to play a flute as it is to carry a fountain pen. Both are light and can also be carried by a girl!"

To further prove that there are boys who play the flute, we have published a picture of two husky fellows who don't let flute playing interfere with their football and who seem to be able to successfully combine the two activities.

So let's encourage our boys to play the flute as well as the girls. And if they double on the piccolo so much the better — because it takes more effort and push from the diaphragm to play a piccolo's high register than to "umpah" on a tuba!

CONTEST TIME

Contest time is coming again and its time to decide what to play. Even after one decides, a student rarely has a chance to hear how his solo should sound. A step in the right direction is a new recording made available by Selmer called *Flute Contest Music*. It is performed by Charles DeLaney, of the University of Illinois, who is a very competent performer and musician.

This has been recorded with the performer using a Bundy flute (an inexpensive student flute) and a Selmer solid silver flute. I'm sure this is not to prove that one flute is as good as another, but that, in the hands of a person who plays well, there is no noticeable difference in sound to the average listener. The difference will be most noticeable to the performer.

Anyway, the selections on this record are excellent — especially those on side A which are graded from grades I to V. These include some easy solos by James Lewallen, which

are charming and excellent contest music. Also it is gratifying that Mr. DeLaney chose the *Andalouse* by Pessard, which I have long considered a good piece for displaying one's skill as a flutist.

Of the advanced compositions for flute on this record, the only one that I feel would not be suitable for high school performance is the *Ballade* by Frank Martin. It is a wonderful piece of music, but there are probably not very many high school students who could manage the musical side of this composition.

Another recording which would be good to have is that put out by Award Artists with William Kincaid playing. This comes in two long play records, Volume I, intermediate, and Volume II, advanced.

To own all three recordings would not be duplicating any of the compositions played except one — the *Scherzino* by Anderson. All together there are 28 flute compositions to be heard on the three records.

The Award Artists records include one very standard composition for flute which has been used so much over the years in contest. This is the *Concertino* by Chaminade now published by Carl Fischer. There is no difference in the music between this new publication by Carl Fischer and the original one from France. The improvement is in the size and quality of the paper used in the printing.

This *Concertino* is still a good contest piece, but too often attempted by students who are not ready for it. Please — and this is a pleading request — do not choose a solo that is technically out of bounds just so you will have something to "work on." It is better to choose one that is less difficult and that can be performed well.

This writer recommends that every flute student own (and play) one or all of these fine records, even if the composition chosen is not recorded on them. The student will be able to hear a lot of fine flute playing.

The End

Keyboard Experience

(Continued from page 42)

administrators see the help a piano can give a classroom teacher in the teaching of her music, pianos will be provided in greater numbers. In the meantime, the bells and autoharp will make keyboard experience worthwhile in the classroom. These teaching aids will continue to be helpful even when a piano is made available.

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By Bob Organ

Director, Bob Organ Studios, 842 South Franklin, Denver 2, Colorado

I would like to mention a recent discussion scheduled at the Colorado State Music Teachers Association convention held in Denver, Colorado. The panel centered on the subject of "the European Music Student and the American Music Student." Early training preparation and subsequent qualifications for entrance in the University College of Music.

Briefly, it would seem that a happy medium could be recommended in both cases: a) The European Music Schools seem to stress such a high quality of performance that the student acquires a narrow viewpoint and may not find himself well adjusted for future work except as a performer; b) The American Music Student, or rather the Music Schools, stress such a well rounded music education that the music student may find himself lacking in adequate preparation on one instrument and lack experience as a performer in the professional field.

This digest confirms the worth of my oft repeated advice to you, my young readers, "Always take advantage of as much individual instruction on your instrument as possible and practice earnestly and thoughtfully to improve your technique, tone quality and general musicianship." You will find in these United States that standards are being raised for all music students and the field is being narrowed for the serious music student with higher proficiency required for those entering the field as music teachers.

Many articles have been written about the present scarcity of proficient string players among the ranks of our young students for professional musicians. But I would like to mention to you double reed players that throughout the country the importance of double reed players is being recognized and there is a scarcity of double reed players and that communities often

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lack proficient players of double reed instruments.

It is true that we often thought of necessary double reed players in a community as numbering one or two players on each instrument while string players numbered many more because of opportunities for ensembles, trios, quartets, octets, etc. The number of string players was adequate because music was written, composed and arranged for these smaller "chamber groups."

For many years music written for these smaller combinations of reed instruments has been meagre and usually it has been of concert level only. However, recently the "choir of like

instruments" has swept the country and with it has come materials suitable for Junior and High School level. Some of the music from the old masters has been transcribed for wind instruments and some very fine compositions are original by contemporary composers. But in many cases this very practicable music is in manuscript and only available to a very few.

There is now on the market a limited library of music for wind instruments. All recognized music publishers include such music in their catalogues. Other music publishers devoting themselves to the promotion of music for wind instruments and double reeds especially are few in number. Transcriptions and original compositions for wind instruments are now appearing on the market.

New Music Review

New music is always an avenue for excitement, adventure in sound, learning to understand what the composer sees or feels in personal expression. Through this experience we — when I say we, I mean the composer and the performer — find two deciding factors involved: 1) The intent or purpose for which the composer or arranger has written the music; 2) The understanding and acceptance of this music in the performance of its intent.

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Personally, I have experienced, as a professional player, two opposing feelings toward certain pieces, or shall we say, types of music. As an illustration, there is music that is accepted the world over as fine music yet there are parts of this music I, personally can not become too enthusiastic about. In this case I am the loser and the composer is not held responsible. If this music is generally accepted by authoritative sources my impressions are of no importance.

Following are some new materials that should be interesting.

The Flatterer — for oboe and piano — Forest L. Buchtel — Pub. Mills Music, Inc. — .60 — 1958. Light caprice style in character. It opens with a dance in alla breve meter. The middle section is an Andante 3/4 meter which can be quite lyrical in style after which it returns to the dance. The range for the solo oboe remains within the treble staff lines. It is written for the younger student and is demanding in its key signature, A flat major, but the music is very playable.

Introduction and Allegro — for oboe and piano — Alvin Etler — Pub.

Associated Music Publishers, Inc. — \$2.50 — 1958. The Introduction can be quite lyrical in style. Modern and demands an extremely well developed high register. The Allegro is in 5/4 meter but has a natural feel in its rhythmic patterns. It is also demanding in the upper register. Fine material for both training and performance for the ambitious oboe student. For those of you who need something a little different and new, try this one.

Fantasy for oboe and string trio, — Adrian Cruft — Mills Music, Inc. — \$2.50 — 1958. The opening, Lento ma non troppo, is in the form of a "Misurato Recitative". Andante con moto. Alla Breve meter becomes very melodic and simple in its phrasing — fine material for the development of tone quality. Allegro molto, 3/4 meter is very definitely a scherzo. Apart from two high E naturals, the music lays extremely well for the oboe and is fine material for development toward the feeling of better performance.

Just recently I saw for the first time a book titled "*Bass Clef Sessions*". The contents are an ensemble collection of duets, trios, quartets for: oboes, or bassoons, or cellos, or baritones, or any mixed combinations of bass clef instruments. This book was compiled and arranged by Livingston Gearhart, Don Cassel and Wallace Horibrook.

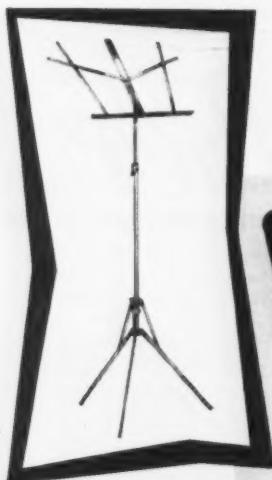
The inside title page bears the following inscription "Informal music-making for fun — For two, three and four bass clef instruments unaccompanied — For intermediate to advanced players — A variety of styles from Palestrina to jazz — Unusual music, interestingly arranged". \$1.50 — Pub. Shawnee Press, Inc., Delaware Water Gap, Penna.

After studying this book I will place it in my music library as study material for it contains a wide variety of style and performance material. It includes musical curiosities — crab canons — upside down duets — contrapuntal jazz — humorous and instructive material building toward the better musicianship that comes through ensemble playing. So long for now. See you next month.

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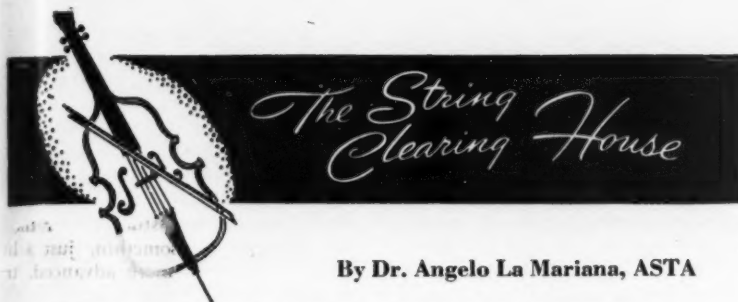
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By Dr. Angelo La Mariana, ASTA

Fine Arts Department, State University Teachers College, Plattsburgh, N. Y.

Contemporary composers, especially Americans, are finding more of their serious works published than ever before. It is with pleasure that the following releases are being reviewed. Most of the compositions are challenging for the grades indicated; they should also be a challenge to the player to want to perform them.

As musicians and educators, we should recall that almost every composer has been criticized for being "without formal training and lacking in melody." The use of the tone row in composition is accepted as part of our musical language.

Publishers should send all material for review direct to Dr. La Mariana.

REVIEWS

Violin and Piano

Sonatina 1956, Bernhard Heiden, Pub. Associated Music Publishers, \$1.

A well written two movement composition in the first position. The composer uses contrapuntal rather than harmonic devices in writing the non chromatic and refreshingly different sonatina for the young performer. The moderato, A Major, in sonata form is only 60 measures long. The second movement is a rondo. No bowings or fingerings are indicated. Print is large and clear. — *GRADE II*

Three Pieces, Norman Lloyd, Pub. Associated Music Publishers, \$2.50.

By using his harmonic idiom, non diatonic, the composer has not written down to the performer. He makes demands with double and triple stops. Parts are clear, have been bowed fingered with rehearsal numbers. It is welcome music for the young violinist. The Pieces: Declaration, Ballad based on the Sea-Chanty "Lowlands and Dance, are not long. — *GRADE III*

Sonatina, Op. 39 Wallingford Riegger, Pub. Edward B. Marks, \$1.

This sonatina is for the mature performer. Its two movements are tightly written with more polyphonic than homophonic writing. The work might be considered atonal but it is well worth the effort it takes to play it.

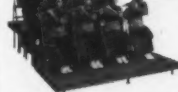
The first movement Moderato, is not as demanding, technically or rhythmically, as the Allegro. Some bowings

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and fingerings are indicated. Print is large and clear. — **GRADE VI**
First Sonata, 1940 Jacques de Menasse, Pub. Edward B. Marks, \$2.

The three movements have drive and lie under the hand. The composer utilizes dissonances very tellingly. The first movement begins expressivo followed by the Allegro section. The themes are not tonal. The second movement, *Aria* is quite lyrical and makes no demands other than tone. Only one note is beyond the third position. The third movement is *Allegro Vivo*. The work is well within the abilities of high school and college students. Helpful fingerings and bowings are indicated. Print is large and clear. — **GRADE V**.

Concertino da Camera, Jerzy Fitelberg, Pub. Southern Music; \$2.50.

Commissioned by the Serge Koussevitzky Foundation, the work, cast in old forms with contemporary harmony, is challenging rhythmically and technically. The first movement, *Toccata*, has measures of 2 3 4 plus a measure has measures of 2/8, 3/8, 4/8 plus a measure of 3/16, 5/16. *Elegy*, the second movement, marked *Lento*, does not extend beyond the third position. The *Rondo* is gay and rhythmic with some measures of 1/4. The composer writes with authority. Unfortunately, the print is not clear or well spaced. The beams on the 16th and 32nd notes are not always readable in either

parts. Few bowings are indicated. — **GRADE VI**.

Sonata in G, Herbert Fromm, Pub. Boosey and Hawkes, \$3.50.

An expressive and well constructed composition for the mature performer and artist. While the tonality is not traditional, it is not tone row. The work is cast in the large mold because the composer has much to say and does so effectively. The four movements have verve but not rhythmic obsession. The second movement, *conspirito*, is cast predominantly in 5/8. A portion of the *Andante* movement calls for mute and is quite expressive. The last movement, *allegro*, is rather lengthy, 298 measures. Despite its length, the work is rewarding. Print is large and clear. A few bowings are indicated. — **GRADE VI**.

Sonata da Camera, Op 30 Ben Weber, Pub. Boosey and Hawkes, \$2.50.

This is #9 in the Fromm Music Foundation, a series dedicated to contemporary music by young and promising composers as well as mature composers whose work deserves to be better known to the musical public.

The first movement, *Lento*, calls for a full rich tone. Nothing higher than fourth position. The *Moderato*, in the form of a *chaconne*, is not technically demanding. It lies in the third position except for a few notes: the last movement in *Rondo* form, *Allegro* is more demanding technically. The composer does not exploit the upper register of the instrument. The teacher as well as the professional player will find use for this *Sonata* on recitals. Although dissonances abound, they are part of this composer's means of communication. Bowings are indicated, no fingerings are given. — **GRADE V**.

Solo Violin

Sonata for Violin, Roger Sessions, Pub. Edward B. Marks, \$2.00.

Four full movements, 19 pages, by one of our most gifted and serious American composers. His counterpunctual skill is apparent in the various movements. He begins with the tone row and develops through double, triple stops, four string chords and harmonies, natural and artificial. The range of the instrument is utilized within the first two measures. It is a difficult and complex work to perform. To those who can, it should prove grateful. There are some bowings and fingerings. The print is large and clear and understandable. — **ARTIST GRADE**

Sonata for Solo Violin, John Mayer, Pub. Mills, \$1.

(Turn to page 66)



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Librarian and Audio-Visual Coordinator, Helix High School, LaMesa, California

Books

Blesh, Rudi. "Shining Trumpets; a History of Jazz; 2nd edition." Revised and enlarged. Fine index and discography. Alfred Knopf Publisher, June 1958. \$7.50.

First published in 1946, we have a revised edition. One side of the picture is presented. Those in need for a history of the blues, will find this recording a must.

Carpenter, Nan Cooke. "Music in the Medieval and Renaissance Universities." 400 pages plus index. University of Oklahoma Press, September, \$6.95.

Music history from a fresh and revealing angle. Beginning with Ancient Greece and Rome through the Renaissance in western and central Europe. The arrangement is both chronological and geographical. Recommended for history of music classes, and related social studies. Recommended for high school and college.

Curtiss, Mina K. "Bizet and His World." Illustrations, bibliographies and index. Alfred Knopf Publisher, October 1958. \$7.50.

A biography worthy of immediate consideration. Mrs. Curtiss writes from many new and unexplored sources, papers, letters etc. Truly enjoyable reading, and yet a new portrait of the

Record and Film Companies should send material direct to Mr. Freeland for Review.

composer of "Carmen." Highly recommended.

Stereophonic Recordings

Beethoven: Symphony No. 6 in F, Op 68. Columbia Symphony Orchestra conducted by Bruno Walter. One 12 inch LP Stereo disc Columbia MS-6012. \$5.98.

With this release of the "Pastoral," Bruno Walter needs only to record the 8th to complete the Beethoven symphonic cycle on discs. Walter's excursion through Beethoven's countryside is, indeed, a happy one, full of life, a lightsome jaunt. Light yet reflective. First class stereo sound, bringing sound into all areas. Performance first-class. Highly recommended.

The Don Cossacks. Don Cossack Chorus conducted by Serge Jaroff. One 12 inch Columbia disc Stereo LP, C-MS-6013, \$5.98.

Contents: "Song of Prince Oleg; "Snow Covered Russian;" "White Russian Songs;" "Borodino;" "Christmas Carol;" "Song of the River Kama;" "The Golden Bee;" "Cherubim Hymn;" "Kalinushka;" "Tchaikovsky selections."

A disc worthy of special consideration. Continued good singing by this famous troupe. A program of special interest for school people. The third dimension of Stereo makes it almost dance before ones eyes. Outstanding and highly recommended.

Walton: Symphony, in B flat minor. Philharmonic Promenade Orchestra. Sir Adrian Boult, conductor. One 12 inch LP Stereo LP Disc, Westminster WST 14012. SD \$5.00.

An important symphonic work at last recorded with satisfaction. William Turner Walton, born in Oldham, England, March 29th, 1902. Mostly self-trained, he represents this half-century with his striking qualities of color and rhythmic variety. Boult has the style well assimilated, and his balance of stress between the contrasting rhythmic insistence and lyricism of Walton's idiom leads to the kind of integration



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needed to fold Walton's thematic elements into a unified work of art. Directed with careful feeling and understanding. Stereophonically, the disc provides an ideal example of the way in which the new medium clarifies the textures in works for large orchestras.

Kay: Stars and Stripes Suite and Cake-walk Suite. Boston Pops Orchestra conducted by Arthur Fiedler. One 12 inch Stereo disc SLC-2240. \$5.98. RCA Victor.

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Ballet, Hershy Kay has arranged these two ballets from music of John Phillip Sousa (Stars and Stripes) and Louis Moreau Gottschalk (Cake-walk). The suites are taken from the complete ballets. Both suites are spirited, somewhat jazzy, and played with much pep and enthusiasm. Monophonic disc available also. Recommended.

Vivaldi: Four Bassoon Concertos. Virginio Bianchi, Bassoon. Gli Accademici di Milano, Piero Santi, conductor. One Stereo Vox Recording #ST-PI 10.740. \$5.95.

Contents: Concerto #1, C Major; Con-

certo, B Flat Major "La Notte;" Concerto #3, A Major; Concerto #4, C Major.

Marc Pincherle, the great Vivaldi scholar, tells us that Vivaldi wrote no less than 38 concertos for bassoon. They are gradually being published in the monumental Complete Edition issued by G. Ricordi & Co. in cooperation with the Istituto Italiano Antonio Vivaldi directed by Gian Malipiero. The first Bassoon Concerto is divided into five sections. (Largo, Andante Molto, Presto I, Presto II, Finale). The other three concerti follow the Allegro, Largo and Allegro plan. Beautiful Stereo. Performed in a careful, delicate manner. Highly Recommended. Jacket notes by Joseph Braunstein.

LP Recordings

Purdue University Band. Al. G. Wright, conductor. One LP 12 inch Hi Fi Recording. Fidelity Sound Recordings, 2787 Ohio Avenue, Redwood City, California. FSR, LP-1203. \$4.98. Contents: "New Colonial March," "Guadalcanal March," "Sabre and Spurs," "Anniversary March," "Hail Purdue," "Them Bases," "Boilermaker March," "Purdue Rhapsody," "King Henry," "Shoutin' Liza Trombone," "Purdue March," "Washington Grays," "Noble Men," and "Burst of Flame." This recording was made with the entire symphonic band of 126 players. No cut-down combination or small-size group was used for so called "optimum recording results." Recorded at its full natural strength and not confined to a select group of players. No over-engineering was employed to effect unnatural razor-sharp "highs." This is a balanced recording throughout, so that the listener may enjoy the true response of a big university band.

The Art of Lily Pons. Lily Pons (Soprano) with orchestral and instrumental accompaniments. Two 12 inch LP 33 1/3 rpm. Camden Disc. CBL-101. \$3.98.

This transfer from the 78 rpm masters has been superbly accomplished and, at its modest price, the album is a tremendous bargain. This collection is taken from recordings made between December 1930 and March 1940. Miss Pons, a Coloratura soprano of the first class, sings from "Lakme," "Lucia de Lammermoor," "Mignon" and "Rigoletto." Also, several Art songs are beautifully sung. Most highly recommended.

The Virtuoso Oboe. Andre Lardot (oboe) with the Chamber Orchestra of the Vienna State Opera conducted by Felix Prohaska. One 12 inch LP disc Vanguard #VRS 1025. \$4.98. Contents: "Concerto for Oboe and

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Strings" by Cimarosa; "Concerto in G minor" by Handel; "Concerto in C" by Hayden; "Concerto in B-flat, Op. 7, No. 3 by Albinoni.

Arthur Benjamin's transcription of Cimarosa's piano sonata is a staple of the oboe repertoire and a wonderful composition. Andre Lardrot is a first-class soloist. I recommend this chamber music album to all interested. Recorded sound is excellent. The usual high standard of the Vanguard Company.

Films

Presidential Hit Parade. United States Navy. One 16mm film sound and color. 27 minutes. Free loan or purchase from United World Inc.

The United States Marine Band plays favorite musical selections of some U.S. Presidents, and the leader of the band, Lt. Col. W. F. Sattleman, relates stories about their popularity.

The Trumpet. Mills Picture Co., Box 1387, Beverly Hills, Calif. One 16mm film, sound, black and white. Twenty-six minutes. Rental \$15.00, purchase \$150.00.

Produced by Polk-Swickard. Here Rafael Mendez describes history and development of the trumpet; explains valve system; illustrates by playing "Rondo" from Trumpet Concerto by Haydn, "Flight of the bumble bee" Rimski-Korsakoff, "Gypsy airs" by Sarasate. He is joined by his identical twin sons in playing a "Polka" by Mendez.

Sunset Parade. United States Navy. One 16mm film, sound and color. 13 minutes. Free loan or purchase from United World.

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The End

The Band Stand

(Continued from page 26)

other none was deemed worthy of national recognition. And so it goes. May we encourage all CBDNA members now to invite a composer to do a number for next year's Division meeting!

One further comment from the report of Paul Whear, Bandmaster at Mt. Union College, Alliance, Ohio, and NC Division Chairman for the Committee for the Promotion of Original Band Compositions is as follows: "It seems strange that the compositions that were selected for having the best musical value, best idiomatic writing, and the best contri-

butions to literature for band, were not the same ones that the membership would perform nor the ones they would like to see published. The inconsistency here is rather indicative of why the state of band music is as it is. However, perhaps we should be pleased that there was as much consistency as there was. Since it is also the duty of this committee to promote the music we choose, the chairman has assumed the responsibility of finding a publisher for the composition of our choice. At this writing, it can be reported that publication is almost assured." (May, 1958).

The above comment came after analysis of three ballots taken at the NC Division meeting at Evanston, Illinois last March. Ballot No. 1 — based on musical value; Ballot No. 2 — based on performance value; Ballot No. 3 — based on publication value. On Ballot No. 2 the order was the same as Ballot No. 1 indicated on the listing by composers printed earlier on this page, the second number was replaced by Neil McKay's *A Sketch of the West* which then took over first place on Ballot No. 3 as to rating for publication.



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By Floyd Zarbock

Drum Major and Twirling Adjudicator, 2248 Norfolk, Apt B, Houston 6, Texas

As you will recall, last month the topic was "What Price for Winning." In the article the solo twirler was compared with a twirler who is a member of a twirling team. It was suggested at that time that it is quite possible the average twirler may receive more benefits from an organization than from solo twirling.

About two weeks ago I had the pleasure of observing team spirit at its best while watching the Texas State Twirling Contest. This display coupled with the requests our readers have sent in regarding twirling teams, has led to the following article on organizing a twirling team.

Organizing a Twirling Team

If your school is similar to most schools, there are probably several girls and a few boys who are interested in twirling. Perhaps, however, no one has ever attempted to organize a twirling team. If that is the case, why not take it upon yourself to promote interest in the idea of meeting together. Chances are if you do not, someone will, and it might as well be you as the next person. Once you have spoken to everyone, you are ready to have the first meeting. Incidentally, it would be a good idea to put up a few posters and possibly write a short article or two for the paper concerning the first meeting of the twirling team. This will help to create interest and also let everyone in the school know their school has a twirling team.

The first meeting of any organization, is always the most important one. Generally speaking, it can make or break the organization; therefore, it is essential that the meeting be well organized and that it follow a general pre-determined agenda. If you happen to be the one who called the meeting, sometime prior to the opening of it, you should sit down and write down a few thoughts pertaining to the forthcoming session.

Probably the first item to consider at the meeting is the election of officers. If you have a very small group, you will need only one officer. However, should you happen to have more than

Readers should send all correspondence direct to Mr. Zarbock.

eight, it would be wise to elect a chairman and possible one or two other officers such as a secretary and a treasurer. As in any organization, it is important to elect competent individuals as officers of the organization. They should be qualified as leaders, and obviously they should command the respect of all members of the group.

After the election of officers, it would be a very stimulating gesture of you could have either your band director or your principal give a short talk on the values of a good twirling team. The importance of this cannot be over emphasized. When the other members of the group realize that the band as well as the entire school are interested in them, they will take more pride in their own twirling and in their new organization.

At this point in the meeting it would be appropriate for the chairman to point out a few goals of the organization; for as you know, an organization cannot be a good one unless it has definite goals.

One very important policy of a good group is their working together. So many people seem to feel that unless they are the "big wheel" in the group it cannot run smoothly. There can be only one leader which means the others must be followers. As followers you must think constructively and cooperate with the decisions of the group. You as well as everyone else can develop your group into a very efficient and worthwhile organization. Far too many organizations are failures simply because the members under-estimate the importance of cooperation.

Besides setting up cooperation as a goal, you will also, as a group, want to work for the betterment of twirling. This includes many items. One way to better the group's twirling, as well as your own, is through practice. In a previous article we pointed out the rigorous practice schedule of Miss Tenley Albright, at that time the Women's

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World Figure Skating Champion. Miss Albright spends from two to three hours daily on just the fundamentals of figure skating. We realize that such a practice schedule for your organization would be almost impossible, but if it could be done, you would have one of the finest teams in the nation. Since two or three hours per day is probably not feasible, let us suggest that you practice together at least two or three times per week, an hour or more each time. This schedule will afford you time to work out new movements in addition to perfecting the old ones. If you are working out routines for the football field, it would be a good idea if you try to meet early in the week. This will give you the maximum amount of time to perfect each new show.

At the first meeting, the chairman should also emphasize that the team, individually and as a group, always cooperate with the band when practicing for any performance. Remember that your band director has a lot to worry about without thinking about the twirlers. If you as an individual and as a team cooperate, you will be aiding not only yourself but also your band.

Before the chairman closes the meeting, there should be a period for suggestions. Many good ideas potentially will be brought forth at this time. Constructive criticism is always beneficial.

As a final item for discussion, you will want to decide when the group should hold its meeting. The meetings we speak of here may or may not be held in conjunction with your practice sessions. If you have a large group, it would be better if your group held what might be called "formal" meetings in addition to having the practice session. Whichever system you may use will, of course, depend upon your own particular organization.

With the above as a guide, together with your own experience, we feel certain that you will have a good organization.

The End

Do you have a
SMART IDEA?

Send us a photo and/or
write-up.

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BASSOON REEDS BY FERRELL. Nationally known for their satisfactory service, made from fine quality genuine French cane of my own direct importation. A really professional reed especially prepared for the school bassoonist. Enjoy the satisfaction of fine reed performance. 3 reeds \$5.00; \$18.00 per dozen. John E. Ferrell, 4209 Lindell Blvd., Apt. 705, St. Louis 8, Missouri. (Bassoonist with St. Louis Symphony Orchestra)

BASSOON REEDS: \$1.25 EACH. Professionally made and tested by William Koch, 22 years solo bassoonist U. S. Marine Band, 6238 11th Ave. South, St. Petersburg 7, Florida.

HELP WANTED

BAND MASTERS . . . ARE YOU PLANNING to retire soon or do you know of a bandmaster who is now retired? Have wonderful opportunity to increase your personal income. The work is in the musical field. If interested, write to: Box 1965, Chicago 90, Illinois.

PUBLICATIONS

FLUTISTS!! THE MODERN IMPROVED Trill and Basic Fingering Chart. Authentic! Educational! Including suggestions for perfect flute performance. 25c Postpaid. Send for bargain price list of new and used flutes. Haynes exclusive agency for Wisconsin. E. C. Moore, 6506 Thirtieth Avenue, Kenosha, Wisconsin.

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Minimum ad 15 words, \$3.50 (25c each additional word); 25 words for \$4.50 (20c each additional word); 50 words for \$6.75 (15c additional word).

MISCELLANEOUS

SOUSAPHONE BELL COVERS COMPLETE with School Letter \$5.00. Specify color (send sample) and bell size. Design covers on special order. Musical Specialties Mfg. Co., 1435 B West 50th St., Norfolk, Virginia.

PRECISION MADE FOUNTAIN PEN FOR writing music, two point, \$3.50; three point, \$3.95. Sent postpaid. Elcone Pen Co., 160 Fifth Ave, New York 10, N. Y.

**Deadline for All News
Is The First Of The
Month Preceding
Publication**

UNIFORMS FOR SALE

BARGAINS GALORE! ORCHESTRA COATS, ivory-white, singlebreasted, shawl collars, cleaned, pressed, like new, sizes 32 to 50, \$5.00 each. Tuxedo trousers, woolens, \$4.00 & \$5.00 cleaned, pressed, tropicals, \$3.00. Cummerbund sashes, new \$2.00, used \$1.00. Tuxedo suits, singlebreasted, blues, \$15.00. Shirts, \$2.00. New ties, assorted colors, \$1.00. Full dress formal suits latest, reduced, \$25.00. Forty-five powder blue coats, double-breasted, \$90.00. Fifty, like new, ivory doublebreasted coats, \$100.00. Singlebreasted orchestra coats, powder blues, \$7.00. Bargains, twenty minstrel coats, \$20.00. Ten blues, \$15.00. Costumes, curtains. Free lists. Al Wallace, 2453 N. Halsted, Chicago, Ill.

FOR SALE: ONE HUNDRED COMPLETE wool whipcord uniforms, dark blue with gold trim, cleaned, good condition. Sizes for 7th thru 12th grades, entire lot \$800.00. Must be seen to be appreciated. Contact Forrest A. Hale, 141 Mechanic Street, Clyde, Ohio.

FOR SALE: ONE HUNDRED TWENTY complete band uniforms, hat, coat, trousers, belt and spats. Gold coats with royal blue trousers. In good condition. Will accept any reasonable offer. Contact John E. Alleman, Instrumental Music Dept., Niles Senior High School, Niles, Michigan.

FOR SALE: EIGHTY-THREE COMPLETE uniforms. Black with gold trim, excellent condition. Will send sample. Open lapel coat. Air Corps cap. Contact R. J. Ralitt, Business Manager, Ventura Union High School District, 295 South Arcade Drive, Ventura, California.

FOR SALE: FORTY BAND UNIFORMS. double-breasted maroon coats, blue trim. Blue trousers, maroon stripe. White drum major outfit. Excellent condition. \$100 for the lot. Macomber Vocational High School, Toledo 2, Ohio.

FOR SALE: FORTY PAIR WHITE COTTON gahardine trousers, \$3.00 per pair. Contact Audra A. Stone, Supt., Eldorado Schools, Eldorado, Ill.

The String Clearing House

(Continued from page 60)

Four movements, three of which use the tone row as thematic material. The first movement Lento has much rhythmic variety. Tempo di Burleska, a study in spiccato, has a 2/4 3/4 signature for the first and last sections, although it is not indicated in the latter. The serenada, andante is quite expressive. The final movement Ragha, has some unusual and interesting effects. Much of the playing is within the first five positions — a few bowings are indicated. The print is large and clear.—GRADE V.

You Can Sell Your USED UNIFORMS

Has your band purchased new uniforms in the past two or three years? Have you sold your used set? Did you know that new bands are springing up everywhere that would like to buy used uniforms?

THE SCHOOL MUSICIAN is proud that they have assisted hundreds of schools in the past 29 years in the sale of their used uniforms.

May we suggest you place a classified advertisement in the next issue and watch it go to work for you.

Duquesne's New Conductor

(Continued from page 45)

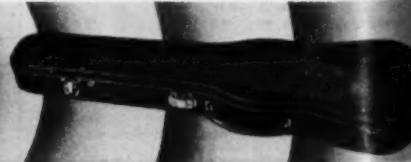
scope, is a job too large for any one man. It takes many willing hands and an outstanding organization. Professor McCathren's first step in setting this up was the appointment of two assistant conductors. Two outstanding seniors from the school of music, Mr. William Tole and Mr. Stephen Romanelli were selected for these important posts. Their responsibilities include overseeing the smooth function of all activities of both the All-University and the Symphonic Bands; conducting at concerts and taking charge of the bands in the absence of Mr. McCathren.

The entire faculty and student body did not have to wait too long to find out that new band era had begun at Duquesne. The Duquesne University Band played their first concert outdoors on campus. With the assistance of the Duke (the student news), the Student Government Association, the Department of Buildings and Grounds, the R.O.T.C. Department, and the University Administration, the concert attracted one of the largest crowds seen on campus. In the words of the Duke: "It was a huge success."

On one thing you can depend, you will be hearing more about the Duquesne University Bands and their dynamic young conductor in the years to come.

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